rier to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rem both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or archaser is living, it can be assumed that the information sy be published 60 years after the date of sale.



The american folk ant Gallery
32 East 51 st. Struct
New york

December 16, 1963

Mr. Alvin S. Romansky Art Gallery 1600 Holcombe, 610 Houston, Texas

Dear Mr. Romansky:

Now that Dr. Melnick decided to retain the print and has sent us a check, I am enclosing your commission as agreed.

Sincerely yours.

FOH/tm

MM

December 17, 1963

Dr. Milton Kramer 1172 Park Avenue New York, New York

Dear Dr. Kraner:

The current minimum market values of the pictures submitted for appraisal are listed below.

William Brice KELP IN LANDSCAPE Ink & W.C. 20x271 \$400.

Yamo Kuniyoshi STHL LIFE WITH PIPE Lithograph 150.

Sincerely yours,

BOH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stabilized after a reasonable seasch whether an artist or archeer is living, it can be assumed that the information sy be published 60 years after the date of sale.

H. B. FREEMAN, D.D.S.

2500 BATHURST ST. APT. 702 TORONTO - A DATABLE

Dec. 11 63.

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Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permiss from both artist and purchases involved. If it mannet be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NEBRASKA LINCOLN, NEBRASKA, 68508

ART GALLERIES

December 9, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I am sorry to report that our efforts on behalf of Mrs. Woods' interest in a painting for her livingroom were in vain. Therefore, the pictures which you were good enough to send us are being returned as soon as the packing can be completed.

This involved the two panel picture by Tseng-Yu-Ho and the C. S. Price, MOONRISE. The latter picture actually was brought to the attention of the Art Association's Acquisitions Committee but I failed to completely to arouse their interest in the artist of this particular work. I am sorry and I hope that there will be another opportunity in this connection, although, I realize that will be less and less likely.

The four items of American Folk Art have been received in good condition. I plan to make an announcement of your gift and to show them in January. I hope that I did not offend you with my seeming lack of interest at the time you showed them to us. Both Mrs. Sheldon and I felt that it would be unbecoming to show an excessive enthusiasm in the face of your largess. We were both delighted with the things you picked out and we are very pleased to have them in our collection. Please don't feel that we are unappreciative.

Sincerely,

Norman A. Geske

Director

NAG/dk

Lawrence B. Karter Real Estate

369 Lexington Avenue New York 17, N.Y. TN 7-1690

DECEMBER 11, 1963

EDITH HALPERT S DOWNTOWN GALLERY 32 EAST 51ST STREET NEW YORK CITY.

DEAR MRS. HALPERT,

YOUR COLD REBUFF TO MY WIFE WHEN SHE VISITED YOUR BALLERY YESTERDAY TO ASK WHETHER YOU HAD PREVIOUSLY SOLD A KUNYOSHI DRAWING WHICH BORE YOUR GALLERY LABEL, WAS INEXCUSABLE. HER REQUEST WAS MORE THAN REASONABLE AND IS CONSIDERED MORNAL IN ALL REPUTABLE GALLERIES. INASHUCH AS MY WIFE AND ! ARE CUSTOMERS WHO HAVE SPENT APPROXIMATELY \$5,000.00 WITH YOU, THE INSULT IS DOUBLE-EDGEN.

IT IS MY UMBERSTANDING THAT YOU ARE A MEMBER OF VARIOUS COMMITTEES TO CREATE A HIGH STANDARD AMONG.
ART DEALERS IN THEIR RELATIONS WITH THE GENERAL PUBLIC.
I CANNOT HELP BUT WOMBER HOW OTHER MEMBERS OF THOSE
COMMITTEES WOULD REACT TO YOUR DEALER-PUBLIC RELATIONSHIP.

AN IMMEDIATE APOLOGY TO MY WIFE WITH A CLARI-FICATION OF YOUR ACTIONS YESTERDAY IS IN DRDER.

VERY TRULY YOURS,

LBK:MLF

AVEFUCE B. KARTER

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Jon and his Jo

are now at Brandois University where Jo is Research Assistant in the Bio-Chemistry Department, working with DNA, and Jon is continuing his graduate work in Sociology.

Their stay at the University of Chicago ended with an unusual summer project. Under the auspices of the Friends Service Committee they helped to plan and were the leaders of the "Industrial Community Project." The purpose was to introduce college students to the nature of the city and urban problems. Jo and Jon lived with fourteen students who came from all over the country in a big house. They worked full time in industry or social service and had an educational and social program evenings and weekends. Jo and Jon were responsible for helping them to interpret their experience through readings, discussions, talks by experts, and trips throughout the city.

Besides the effect on the leaders and participants, one outgrowth of the program was the preparation by a student of a manual for the summertime education of culturally deprived children. This project may be extended into a wider program of cultural enrichment for areas where educational facilities are lacking.

In September Jon gave a paper at the National Conference of the American Sociological Association on part of the work he had done at the University of Chicago. His paper, "Education, Social Class and Patterns of Delinquency," done in collaboration with a colleague, led to an invitation to speak in February at the North Carolina College at Durham, North Carolina.

Jo and Jon start the new year happily settled in an apartment in Watertown, Massachusette, and fascinated by their studies and work at Brandeis.

rior to publishing information regulating sales transcitors, as transcitors, as transcitors in the problem in the same involved. If it cannot be non-bound in it it cannot be transcitored, if it cannot be transcitored whether an artist of transcitored whether an artist of transcitored that the information of transcitored of tests.

7. 18.

December 9, 1963

Mr. Tracy Atkinson, Director Milwaukee Art Center 750 North Lincoln Memorial Drive Milwaukee 2, Wisconsin

Dear Mr. Atkinson:

Immediately upon receipt of your letter - and I was delighted to get the news - we phoned Bu worth, who called for the sculpture the following morning and promised to send it out very promptly so that it would reach you before December 12th.

As I wired, it was the first time we made such a concession, but I think that people like Mrs. Ross should be encouraged in what I consider a "noble" idea, as a memorial to her husband and incidentally one for a large public that will have the pleasure of seeing this sculpture.

Just coincidentally, we have a request from another museum for a bronze cast of the large MOTHER A'ID CHILD. I might suggest to Zorach that he have an additional cast made at the same time in the event that Mrs. Rose wants to have it for the calendar year 1964. However, in this instance, the price could not be out below the figure I had stipulated - \$7500, as that is the price we obtained from Billy Rose some years ago and subsequently from the Syracuse University Museum and are charging for the recent order. As you well realize, the casting for a figure almost six feet high, produced in an American foundry takes up the bulk of that sum and I agreed with Zorach that I would take commission on the amount remaining after the foundry is paid. There is no hurry about this decision as the foundry is booked up for a couple of months. Zorach has limited the casts to six and will then destroy the mold so that no one can continue casting, anmethod rather prevalent today. On the other hand, he might present the mold to some museum. There is some method of treating the mold so no future casts can be made under any circumstances. In any event, we have time for all this and I am really delighted that thanks to Peggy Bradley and Mrs. Wehr as well as Mrs. Ross and some previous purchasers - our boys and girls are well represented at the Milwaukee Art tenter.

I'm enclosing a receipt for your signature and again hope that the sculpture reached you on time.

I hope you will be in New York in the near future and will pay us a visit. Meanwhile, my very best regards and thanks for your cooperation.

rior to publishing information regarding sales transactions, excurabers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 13, 1963

Mr. Robert H. New Box 406 Gambier, Ohio

Dear Mr. News

Thank you for your letter.

I am sorry that we do not have color reproductions of the Kuniyoshi painting to which you refer.

It is possible that if you write to The Whitney Museum of American Art at 22 West 54th Street, New York City, they may be able to help you as they own the painting in question.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and prorchaser involved. If it cannot be stabilished after a reasonable search whether an artist or archaner is living, it can be assumed that the information my be published 60 years after the date of sale.

December 31, 1963

Mr. Frederick D. Patterson President Phelps-Stokes Fund 297 Park Avenue, South New York 10, New York

Dear Mr. Patterson:

Some eight months ago the Center for Cross-cultural Communication embarked upon a major project to establish in the District of Columbia a Museum of African Art. The Center is a non-profit aducational institute which in its program applies contemporary insights to the solution of contemporary problems. Its Board of Directors and its Advisory Board are inter-racial in makeup and its focus is upon the problems of inter-cultural understanding.

In establishing a Nuseum which would display the traditional religious sculpture of tribal Africa together with the modern secular art of the twentieth century, it is the Museum's goal to promote better understanding between the Negro and white segments of the American population as well as between the peoples of the United States and Africa. The Museum project and the general educational approach of the Center are especially in keeping, it is believed, with the particular interest areas of the Phelps-Stokes Fund.

Under political impetus, international and domestic racial barriers are breaking down with progressively increasing speed. Consequently, the need becomes immediate in the United States for an understanding -- grounded in the insights of the social scientist and the artist -- of the Negro's roots and for the gradual diffusion of historically accurate and homest information regarding his antecesiont culture.

Such information is more necessary today than ever before, not merely to hasten the disappearance of barriers of "race" at this politically opportune time, but, by providing an underlying foundation of awareness which will sustain the flourish of legal gains being made in behalf of integration, to ensure that our seciety will not revert to subtler but no less insidious forms of discrimination.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or generates is living, it can be assumed that the information may be published 60 years after the date of sale.

December 21, 1963

Mr. Geoffrey Clements Oliver Baker Studios 243 East 10th Street New York, New York

Dear Mr. Clements

George L. K. Morris has several paintings which he would like to have photographed at his studio at 1 Sutton Place.

Would you be good enough to call him to arrange an appointment to do this - as soon as possible, please.

Many thanks. His telephone number is PL 9-1887.

Sincerely yours,

Trucy Hiller

FU

December 9, 1963

Mr. Alvin S. Romansky Art Callery 1600 Holcombe, 610 Houston, Texas

Dear Yr. Romansky:

If you are wondering why you have not received our check for \$12.50. I can explain it by advising you that Ir. Felnick has not as yet paid for the Ben Shahn print.

There seems to have been some mix-up, but I did write him in great detail on November 20th and would appreciate it if you would ascertain whether he plans to retain or to return the print. If the latter, would you please have it sent to us prepaid and we will then cancel the entire transaction.

Many thanks for your cooperation.

Sincerely yours,

FGH/tm

Jam a student at the university of aligna and Inn writing a term paper on the life of John Waim. I would appreciate any enformation which you might be able to send her. I would prestly appreciate this as woon as possible and my paper in due the lotter part of Journary. Think

Sincerely James James

pur 2123/123

I believe was more than \$50,000. You can readily see that practically a year's deficit could be realized in one such venture alone.

I also attach a memo I have left to my successor dealing with a meeting I had with Mr. Dawley of Lord & Taylor, which may possibly sponsor an activity for the benefit of AFA.

Still another promotional idea I have not ceased working on since I came to AFA 19 months ago, and which I again recommend, is the formation of an American Federation of Arts Book Club, which includes a revival of the AFA Magazine of Art. Only last month, through the kind introduction of Mr. Armand Expf, I met with Mr. Nakourni, Head of the Book Club Section of Crowell-Collier Corporation, which also owns the Macmillan Book Company. Mr. Nakourni showed great interest in this program and is awaiting further conferences on its development. I leave in the files all memos and notes pertaining to its conception.

As another piece of unfinished business, I would like to call your attention to the attached letter from the International Council of Museums, which asks that AFA cooperate in assembling an exhibition to be shown during the year 1964 in Africa. The problem is complex and there are no finances, but I would like to remind you that Mrs. Eloise Spaeth is AFA's representative to UNESCO and I have had the chance to discuss with her AFA's possible ways of cooperating with UNESCO.

There is a possibility of an exhibition of American contemporary art to be shown at the Transportation Pavilion of the World's Fair. In connection with this, Mr. Hudson Walker has received from the AFA Exhibition Department a tentative estimate of the costs involved to assemble, display and guard this exhibition.

As a final piece of unfinished business, which is only now after eighteen months of continuous effort coming into focus and has a chance of becoming a reality, is the World's Fair exhibition of American art of the past, which I have been exploring with Mr. Harry Rogers and Mrs. Virginia Connor Mosely, Exhibit Consultants to Mr. Robert Moses and his assistant, General Potter. I hope to have still additional information on this before I leave at the end of this month.

I will not stress the accomplishment of the Quarterly which was published without the help of a paid editor, neither

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be searmed that the information may be published 50 years after the date of sale.

or to publishing information regarding sales transactions, carchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be abitated after a reasonable search whether an artist or infraer is living it can be assumed that the information y be published 60 years after the date of sale.

Dec. 29, 1963

Dear Edith,

Thank you so very much for the check-I can't tell you what a relief it was, as of course we have been so concerned about Morris that we badn't been able to figure out just how we were going to be able to meet the expenses. I think it's just wonderful of you, and I can never be able to tell you how we appreciate everything you have done for us.

As you see from the enclosed, Morris is progressing beautifully. Of course he doesn't yet understand how critical his condition was—and refers to his show in March. Of course this is out of the question, and we reassure him every day that there is nothing to worry about—that he can have his show in another year. We will go ahead with the retrospective, but of course he won't have anything new.

He is making a rapid recovery, and his sense of humor is just the same as ever. When he was complaining about the nurse, I assured him she was very good (she really is excellent, but her conversation is anything but stimulating), and was doing all the things the doctor ordered—he said, "O.K., when you are sick, I get her to take care of you." Tomorrow I take him to the doctor (Heifez) for a check—up. I don't know how long he will have to have the registered nurses round the clock. He is just as sweet as ever. Did I tell you he made a drawing a few days ago? (This at no ones suggestion, completely on his own.) A wonderful sign of his recovery, as this is alwys the concern in brain injury cases—that is, getting the patient to relate to his normal life.

So you see, we feel we have come out of a nightmare, and we are very lucky and eternally grateful to have Morris on the road to a complete recovery.

Please forgive me for not having written oftener -- but if you could see me on my frantic rounds, you would see that at times it seemed I didn't even have time to take a breath.

Thank you again for all your understanding and concern and your great generosity.

With love,

from Buil tos)

December 11, 1963

Miss Mildred Spencer 214 Highland Avenue Buffalo 22, New York

Dear Miss Spencer:

We are afraid that even if we sent THE BLIND BOTANIST to you by Air Express it would not reach you before you go away.

Therefore, we thought it best to hold the print here for delivery two weeks hence.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, respectives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assessed that the information may be published 60 years after the date of sale.

December 16, 1963

Partheon Books 22 East 51st Street New York, New York 10022

Contlemen:

We would like to order three copies of A BOY OF OLU PRAGUE by S. Ish-Kishor, Prawings by Ben Shahn, less our usual 40% book sales department discount.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

pocio 103/63

December 11, 1963

Dr. Helen Boigon 45 East 82nd Street New York, New York

Dear Dr. Boigon:

As you requested, I am listing below your purchases from the Downtown Gallery since 1959.

Georgia O'Keeffe Abstraction Blue Oil \$5000.

Abraham Rattner Rome #3 011 \$5000.

John Marin Orange Sun N.Y.C. W.C. \$500.

Morris Graves Bird Trying to Get Back into Its Shell Drawing \$550.

Tseng Yu-Ho Egg of Columbus, Honolulu W.C. Collage \$650.

Morris Broderson Torment Pastel \$550.

Sincerely yours,

Tracy Miller. Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactic researchers are responsible for obtaining written permiss from both artist and purchaser involved. If it countd be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the informationary be published 60 years after the date of sole.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

METROPOLITAN 8-321

December 26, 1963

Mrs. Edith Gregor Halpert 32 East 51st Street New York 22, New York

Dear Edith:

I have been expecting to receive the letter that you said you had dictated just prior to our telephone conversation of last Friday, during which you said you would be pleased to be represented by Mr. Biegel of the firm of Lee, Toomey and Kent. It may be that with the volume of Christmas mail this letter has been lost, but as I am anxious to get things moving I would like to ask you to send me a signed carbon of that letter, or just a brief note confirming that this arrangement would be satisfactory to you so that I can in turn send it to Mr. Biegel with a letter of transmittal.

I hope you had a very fine Christmas holiday. Alice joins me in sending you our warmest regards.

Sincerely yours,

Director

HWW:arf

December 30, 1963

Mrs. Edward L. Watson Country Art Gallery Westbury, L.I., New York

Dear Mrs. Watson:

Now, at the turn of the new year, I thought it would be a good idea to communicate with you regarding the combined William and Marguerite Zorach exhibition, which I think would be well scheduled for the latter part of April or early May as you suggested.

If you will let me know well in advance how many paintings and sculptures you would like by William Zorach, I will make the necessary arrangements to supply you with them. As you probably know, the work of Marguerite is handled by Antoinette Kraushaar, who I'm sure will cooperate as well.

You will of course arrange for the transportation and insurance - the usual procedure in all such instances - and will let us know who will take charge of the pick-up and the approximate date, so that we may have the material ready. I will send you the biographical data and if you like, some publicity material which you can use.

In any event, I hope to hear from you early in the year.

Sincerely yours,

EGH/tm



UNITED STATES INFORMATION SERVICE

LONDON, W. 1.

December 10, 1963.

Dear Mrs. Halpert:

Many thanks for your letter. We are most grateful for your help. I thoroughly agree that the cils you speak of will be a tremendous part of the show. I have spoken to Mr. Waddington and the most convenient way from everyone's point of view, if you are agreeable, is to ship the paintings via air to the Waddington Galleries, with an invoice to them for sale of return, indicating the net amount to be obtained. In this way, we can take advantage of direct shipment from New York to London and avoid a side-trip to Washington and, more importantly from our point of view, take advantage of the insurance plan under which Mr. Waddington will see that all the paintings are covered. We shall naturally reimburse him for the transportation and insurance, but we curselves would probably not be in a position to afford the insurance independently. Needless to say, this insurance will cover all of the paintings during their display here at the Embassy.

Prior, however, to any shipment, may I ask if you would be good enough to send a list of the cils, with notation of their sizes? Mr. Waddington has kindly offered to try to lend us frames and given our current state of poverty, this is also important! If you would contemplate lending us about seven oils, that would be ideal. With the oils Mr. Waddington already has from you, they would materially embellish the collection.

...../cont.

December 13, 1963

TELEGRAM TO:

MRS. LILLIAN EFFENBACH

(NIGHT

40 SHORE BOULEVARD

Letter)

BROOKLYN, NEW YORK

ACCOUNTANT DOES NOT THINK THIS ARRANGEMENT WILL WORK OUT SATISFACTORILY, STOP, MANY THANKS FOR HELPING US OUT.

EDITH G. HALPERT

rior to publishing information reperting sales transactions, essentialists are responsible for obtaining written permission roas both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be pathinthed 60 years after the date of sale.



TREADWAY MOTOR HOUSE

Haronid Square

Cambridge 32, Massnehuseets

Tel: Aren Code 617, UN 4-1299

Dec 31,63

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earthers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or abuser is living it can be assumed that the information y be published full years after the date of sale.

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CHARLES P. PENNEY, JR.

December 18, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed herewith is my check of \$100.00 to be applied toward the balance due on my purchase from your gallery of a Marin watercolor and etching. This leaves a balance due of \$1,140.00.

Very truly yours,

Charles P. Penney, J.

CPP/t Enclosure - 1

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

11 December 1963

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 21, N. Y.

Dear Edith:

I feel as though I had lost a friend, now that your collection is being readied for shipment. Having lived with it more or less for four months, I am going to miss it very much, especially here in Hawaii where there are no possible substitutes.

Again I want to impress on you my profound gratitude for making this tour possible. It has been a deeply enriching experience for me personally, not to say that it has been a unique opportunity for many hundreds of people. I think our visitors here, with special reference to the artists, recognize the privilege they've had, and the expressions of appreciation have been rewarding.

Bill showed me your good letter about the book of photographs we sent you, and we are most pleased you like it so much. I hope you show it off at every opportunity, for I must admit we're proud of it as a home product.

Incidentally, you may be interested to know that we paid out \$2000 for insurance on your collection alone during the period of the Academy's responsibility for it. Isn't that staggering?! It's obvious that our loan exhibitions from overseas have to be limited, also.

The news here isn't much, I guess. The great tragedy, which is still incredible and defies words despite the number there have been and will be, has put most things in such perspective as to seem irrelevant. The encreous outgrowing of feeling everywhere, the sense of wide personal as well as national and international loss, is the one thing that gives hope that we may be anakening to deep and true values of life. I hope you've read Walter Lipman's recent articles which are so steadying.

Dec. 10, 1963

Mrs. #dith Gregor Talpert, Director The Powntown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed is a check for \$125 for Ben Shahn's BLIND BOTAMIST. I called the gallery "uesday, after receiving your letter, and asked that it be sent as soon as possible, since I shall be leaving town Saturday night for two weeks and there will be no one here to receive it. Sometimes the post office sends things back if they are not picked up within ten days, which I should not be able to do.

Sorry about the mistake in the original letter. I seemed to recall having seen it in an exhibition of American art at the Midtown, and so wrote to them. If I had recalled that you are Mr. Shahn's dealer, I could have saved some time and avoided this last minute rush.

Thank you for your courtesy.

Sincerely,

miama Sjene

Mildred Spencer 214 Highland Ave. Buffalo 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information easy be published 60 years after the date of sale.

An mile of the second

Miss Elizabeth J. Stansk Grinnell College Grinnell, Iowa

December 23, 1963

The Downtown Gallery 32 E. 51st St. New York, New York

Dear Sires

I would like to work for The Downtown Gallery this coming summer. Having taken lessons during the past eight years in graphics, oil painting, watercolors, ekstching, enameling and ceramics from Joseph Ferrara and Ervin Nowickl of Milwaukee, Wisconsin, and Merbe Zirkle of Grinnell college, I have gained an extensive background in art. As a sophomore at Grinnell college I am majoring in art.

Previously I have worked as a receptionist, in an office, and in a factory, and I now feel that my experience and my education in art are such that I can be of service to your gallery. My entire summer is free to devote to my chosen field. Do you have a place for me?

Sincerely yours,

elizabeth of States

Sincerely yours.

EOH/tm

No. 2 1 No. 2000

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light and the the saw tops in a mear future am will pay ur setail. When the late the cooperation. The hand to the cooperation.

December 30, 1963

Rabbi Robert I. Kahn Temple Emanu El 1500 Sunset Boulevard Houston 5, Texas

Dear Rabbi Kahn:

I am taking advantage of the last days of the year for going through my pending folder for a final clearance.

Among the letters which have accumulated are those that passed between us in May of 1963 and referred to the Festival of the Bible in the Arts to be held from January 23 to February 9.

If you still have something in mind from this gallery, will you please advise se accordingly. If not, I should be grateful for word from you so that I may file the sorrespondence or arrange to send you some material for this event. I look forward to your prompt reply.

Sincerely yours,

EOH/tm

POV

December 16, 1963

Mrs. Sten Fmilson 2775 Clay Street San Francisco, California

Dear Mrs. Emilson:

As requested, we are sending you several photographs of paintings by Max Weber.

If you will let us know which of these interest you, we will be very glad to send them on to you for consideration. There is no obligation other than payment for packing, shipping, and insurance expenses involved.

Won't you please let us know your wishes in the matter - and would you be good enough to return the photographs at your convenience.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a resonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Polymen

December 9, 1963

Frs. William Anixter 1264 Linden Highland Park, Illinois

Dear Mrs. Anixter:

I have a note to the effect that you wished to be notified when we received stock of the Ben Shahn print entitled MAXIMUS. As we now have a small supply of this print, I am writing to inquire whether you are still interested in obtaining one.

The print is dated 1963, is 262x30" and is priced at \$325. We will be happy to send you one of you will write us to that effect.

Sincerely yours,

FOH/tm

1. Metelouncison aces

KATHARINE KUH + 30 EAST 68th STREET + NEW YORK 21. N. Y

Dec. 23 - 1963

definitely made final decisions But would your please reserve for the 1965 World's Fair Show (april thru Oct. I suppose) the following pictures. If, by the end of January no or two, sufferen you. For the

Y

December 11, 1963

Mr. Leland Starnes
The Yale Dramatic Association
Yale University Theatre
New Mayon, Connecticut

Dear Mr. Starnest

The paintings Ben Shahn produced as designs for Cummings' HIM were not individually catalogued in the exhibition, but were listed as a series. I am now listing the titles for you. The pictures measured 20x26 and are priced from \$1200. to \$1800.

I doubt whether Shahn would agree to have these copied for stage sets, if that is what you have in mind. For your information, these were produced by Shahn for the Spoleto Festival where HIM was to have been produced. However, sufficient funds could not be raised for the production and this has been delayed consequently.

Sincerely yours,

EGH/tm

December 18, 1963

GERTRUDE V. WHITNEY, POUNDER FLORA WHITNEY MILLER, PRESIDENT

> LLOYD GOODRICH, Director JOHN I. H. BAUR, Associate Director JOHN GORDON, Curetor EDWARD BRYANT, Associate Curator MARGARET McKELLAR Executive Secretary

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Edith:

Now that our Joseph Stella exhibition is over, I want to thank you more than I can say for your great kindness in lending to it. In spite of certain adverse reviews (which seemed to me to miss the whole point of Stella's varied qualities). I think that the exhibition was a genuine success. At least it was heartening that a great many visitors took the trouble to come to our Information Desk and express their enthusiasm and their strong disagreement with the above reviews.

It was your generosity and that of the other lenders which made the exhibition possible and we are indeed grateful to you.

Yours sincerely,

Associate Director

JIHB: DW



December 9, 1963

Mr. Jerry Bywaters, Director Dallas Museum of Fine Arts Dallas 26. Texas

Dear Jerry:

It was good to hear from you.

You bet I can imagine how difficult it is, marticularly for anyone in Dallas, We too had a pretty rough time and I guess eventually we will become adjusted to the situation and clean up our files, etc., making up for the lost time. It is still very hard to believe. However, as Kennedy said in one of his last interviews, "Life must go on."

Please don't worry about the Marin situation. We will be glad to follow your wishes in the matter and when you have something more tangible to report, we will be delighted to send several examples for specific consideration. Meanwhile hold on to the three photographs and see whether it is possible for you to shake somebody down on the Weber, Shahn and Zorach as there is tremendous activity in connection with these major artists, particularly among the museums, now that the revaluation process is in full force, as you know.

And so, let's all cheer up and try to make this a better world. Wy best to you.

Sincerely yours,

EGH/tm

I do not have to tell you how very successful was the AFA Convention held in Dallas and Ft. Worth on the theme, "The Role of Government in Art Today." The Quarterly which contains a permanent record of the brilliant talks, attests to that. I am indeed pleased to report that I have been able to negotiate with our friend and AFA Trustee, Perry Rathbone, so that the Boston Museum of Fine Arts will sponsor the next AFA Convention in 1965, and that the tentative theme for the Convention, "The Role of the Art Critic in our Society," should also result in a most enlightening and interesting booklet as a record of the Convention.

It was not my intention to not concern myself with finances and allow the deficit to be the responsibility of the Board. From the beginning I made it my purpose to reduce AFA's expenses in all departments, which would make for the smallest of deficits. In discussions with the President and the various members of the Board it was repeatedly said that the responsibility of the Board after the deficit had been eliminated would be to raise endowment funds sufficient to give the Federation security and continuity despite any changes or emergencies that might take place.

Several pertinent ideas in connection with this ambitious conception I have already touched on in this report. Special promotions should be considered to eliminate the deficit, following the example of the Barnes Tours and the Mohawk Trail Tour, so ably planned and executed by the staff under the direction of Mrs. Kaplan.

In this connection I would like to call your attention to the fact that at the suggestion of the President, Mr. Neuberger, I have been pursuing the possibility of a tour to Egypt. Dr. Henry G. Fischer, Head of the Egyptian Department of The Metropolitan Museum of Art, met with the executives of the American Research Center in Egypt, which has headquarters in Boston. Dr. Fischer told me that they would be willing to share expenses and responsibilities with AFA on a charter flight to the Nile. Kindly see attached letter from the Executive Secretary of the American Research Center in Egypt, which requires an answer.

As a point of information, I spoke with Tom Buechner, Director of the Brooklyn Museum, who informed me that their flight to Egypt is fully booked, with an anticipated profit of more than \$400 to \$500 per person, from a group of 140 people. I believe Mrs. Spaeth can explain the details involved and provide the figure which the Archives reached on their trip to Egypt, which

Prier to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

searchers are responsible for obtaining written permission to both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information say be published 60 years after the date of sale.

November Journey

I followed Fall from north to south
Along the railroad's edge.
The branches bare resumed their leaves—
First brittle-brown as sedge,
Then touched with promises of gold
(Though yet no sign of green) . . .
Soon maples glowed in memory
Of what last month had been.

If I keep riding forward (back)
Will I find Spring along the track?

F.B.F.

rior to publishing information regarding sales transactions, moscochers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or reshaper is living, it can be assumed that the information sy be published 60 years after the data of sale.

December 28, 1963

Mrs. Max Weber 11 Hartley Road Great Neck, New York

Dear Mrs. Weber:

As you requested, I am listing below the current market value of the painting by Max Weber herein described.

PACIFIC COAST 1952 011 on canvas 30x36" \$6500.

Sincerely yours,

BOH/tm

For its specific location, the Center has selected and purchased the first Weshington residence of Frederick Douglass, e man who, in his struggle from slave to high government position in the administrations of Presidents Grant through Cleveland, menifested himself the potential of the Begro, even in the face of the wost extreme handleaps, to partake fully of "Western" society and to contribute significantly to it. Douglass's tombouse is located at 316 "A" Street, N.E. in the symbolic shadow of the Supreme Court building on Capital Mill. A once beautiful section of Washington, Capital Hill is currently being restored in the character of Georgetown as an integrated residential area.

The Museum will be developed in behalf of Howard University to which its soliection will be denated. As the leading bi-racial university in the world, Howard, it is felt, would be the most appropriate depository for a collection of art bridging the cultures of both Africa and the West. It is the Center's intention to solicit art works in behalf of the University, helping it to build one of

the major collections of African art in America and probably the only one in the world which would display in combination both African and modern art. Although the Museum would be administered by the Center independent of the University but in cooperation with it, art works densed to it will immediately become the property of the University's Pine Arts Gallery, available to the Museum on indefinite lean. Several thousand dellars worth of African sculpture has already been densed for this purpose and some 200 works of art have been informally pledged from leading collectors.

The Center entertains no ambition to parametrily administer an art collection. Its purpose in establishing the Museum is social education: in order to demonstrate how art may serve as a entelyst in the promotion of interracial understanding, it is creating a bi-cultural massum. The Museum will, it however, he operated by its own staff of specialists in art and ethnology, according to exacting standards of museum administration.

Among its Trustees and advisars, the Maseum will have (in addition to Edith Gregor Relpart, Ban Shake, Jacob Laurence, Margaret Meed, S. I. Mayakana and others listed on the letterhead) the following specialists in modern art, African sculpture, and inter-oultural relations: Jacques Lipchits, Elist Elisadon, Forter McGray, Margaret Mines, William Pagg, Chaim Gross, Martin Friedman, Mrs. Melville Herskovits, and Jefferson Murphy (the latter, Director of the Washington office and Vice Freeldant of the African-American Institute with which the Maseum will cooperate closely). Some 30 persons, in addition, have already indicated their willinguese to work in support of the Maseum as sponsors or patrons.

Prior to publishing information regarding sales transactions reaccarchers are responsible for obtaining writen permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is lying, it can be assumed that the information may be published 50 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND SECRETARY

December 14, 1963

METROPOLITAN 8-321

Mrs. Edith Gregor Halpert 32 East 51st Street New York, New York

Dear Edith:

At last I have some very good news to report. We have arranged, through the interest and influence of David Lloyd Kreeger, to make available to you, without cost to you, the service of the firm of Lee, Toomey & Kent. This firm, which, among others, represents IBM, is considered to be one of the best in the highly specialized field of tax law. Both Mr. Hamilton and Mr. Kreeger share this view. Mr. Kreeger tells me that, if you agree to accept their services, he will arrange to have a representative of that firm, probably his close friend, Herman C. Biegel, call on you in New York and take whatever steps are needed. Mr. Kreeger is a close friend of Commissioner Caplin and has spoken to him recently about the case. He was assured by Mr. Caplin that the Commission was anxious to cooperate to the fullest degree to get your magnificent collection for Washington and the nation.

I must say that I am delighted with this development and eagerly await word from you that I may notify Mr. Kreeger to go ahead. At last it appears to me that the successful conclusion is in sight and we can soon start the wheels in motion.

With all cordial regards,

Sincerely yours,

Director

HWW:cgs

rior to publishing information regarding sales transactions, meanthers are responsible for obtaining written permission imm both artist and purchaser involved. If it cannot be stablished after a responsible search whether an artist or urchaser is living, it can be assumed that the information as he published 60 years after the date of sale.

Show of the

December 30, 1963

W. S. Budworth & Son 424 West 52nd Street New York, New York

Gentlemen:

On December 10th, you shipped for us via Railway Express a four-panel painting by Tseng Yu-Ho to Ar. Sydney Stein Jr. at 1192 Westmoor Road, Winnetka, Illinois.

As we have had no indication that this item was received, would you be good enough to follow up on the matter and let us know the disposition.

On an earlier check by telephone, you gave me #591602 as Railway's shipping number.

Thank you for your occperation.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Malport

16 DECEmber

Dian Editt :-

Pot. luck " was magnificent and as always it was four to spend there with you.

Buy this time you may have seen the enclosed times Magazine article which I was trying to recall. May much in point.

Again thanks to you and to alter for his magic. We hope to see you after the first

earchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be shiubed after a reasonable search whether an artist or chaser is living, it can be assumed that the infurnation y be political 60 years after the date of sale.

Dec. 22-1963

Dear Elith -Thank you to much for your call - it washonderful to latel to you. mornis was very kepty When I told him you had called, and I gave him a kin for you. as he is getting better every day. He wicho outside with the owne and goes to the store with her. His hunds are excellent - They keep him wetty detive; and oncoming him to do thing for himself- such as chaving eti. I fed his gring to be all rught, is his understanding is emproving all the time Relieve lent of laystil -

Prior to publishing information regarding rates transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a resounable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 17, 1963

Mr. Francis S. Mason Cultural Affairs Officer |United States Information Service | American Embassy | London W.L. England

Dear Mr. Mason:

I am very pleased that the plans for the Marin exhibition at the Embessy are working out so satisfactorily.

Under separate cover, I am sending you photographs of several oils and am now enclosing the complete list so that you may have the full data to work with. The paintings sold are indicated with asterisks and the additional oils are listed separately.

Mr. Waddington has several catalogues of previous Marin exhibitions, all of which contain forewords as well as biographical notes. Nowever I am sending you two releases I used previously which refer to the oils rather briefly. I can, however, explain the apparent dichotomy in media as I had the privilege of discussing the matter with both Mr. Stieglitz and the artist. The apparent emphasis on the watercolor medium was deliberate as I mentioned in my letter dated November 9th and, as you probably know, the motivation was most honorable. During the early years of Stieglitz's 291 and The Intimate Gallery, it was evidently necessary to dispel the idea held commonly that watercolor was a minor medium and therefore Stieglitz stressed its importance constantly, setting Marin's oils aside. Fortunately, this attitude has changed during the past decade and the interest in Marin is completely inclusive and all his media oil, watercolor, drawing and etching are accepted as equally important forms of expression for the artist.

Pardon me for harping on this constantly, but I was rather distressed that the London papers pursued the former idea.

In closing, I hope the exhibition will be a gratifying experience for you.

With very best wishes for a happy holiday, I am

Sincerely yours,

HOFSTRA UNIVERSITY

HEMPSTEAD · LONG ISLAND · NEW YORK

Office of the Vice President

13 December 1963

Dear Mrs. Halpert:

On several occasions I have had the pleasure of meeting you with my wife, Eleanor, who was formerly with the Nordness Gallery. This, by way of introduction.

The reason for this letter is to see if you might be willing to help me in what I hope you will agree is a very worthwhile project.

Recently at Hofstra University we opened a new Galiery, which makes possible, for the first time, our presenting outstanding exhibitions, well-hung, and properly lighted. Since Eleanor and I are both admirers of the work of Max Weber, who spent many productive years on Long Island not far from the University, we would like very much to do a major show of his work, with particular emphasis on works owned by collectors in this area. She tells me that you are the one person who would be able to help us identify these collectors, a few of whom we have met personally but many of whom we do not even know about.

What I should like to do is call you some time within the next week or ten days to see if you could have lunch with Eleanor and me, in Manhattan, to discuss the possibilities of this show. I can assure you we will be most appreciative of any help you can offer.

In the meantime, Eleanor joins me in sending our very best regards.

Sincerely yours,

Frederic W. Ness Executive Vice President

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York, New York OF LOUIS DO. MISSOURI

DEPARTMENT OF ART AND ARCHAEOLOGY STEINBERG HALL

December 20th, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, N.Y.

whit

Dear Edith:

This will introduce my colleague at Washington University, Mr. Howard Jones, a gifted and well known painter. He is interested in being represented in a New York gallery. I am certain you will be interested in the work he will show you. I own one of his larger canvasses, which hangs in our apartment and of which we think a great deal.

Any courtesies that you may extend him will be apprec-

Sincerely yours,

Bill

William E. Eisendrath, Jr. Curator of the Collection Assistant Professor of the History of Art.

0 m/ mpe

December 9, 1963

Mr. Norman A. Geske, Director Art Galleries The University of Mebrasks Lincoln, Nebraska 63508

Dear Worman;

I believe we sent you a receipt for the Price and the Tseng Yu-No which were returned to us. Naturally, I was disappointed that neither was retained by the museum and hope that we can tempt you next time.

Meanwhile, I am supplying the information you requested in connection with the selection you made for your 72nd Annual Exhibition. Although I knew that the Association was established a long time ago, seeing it in print - 72nd - is really impressive and makes me feel a lot younger with my 38th Annual Exhibition for which I am most grateful.

Photographs have been ordered and will be sent on to you shortly together with biographical notes on Broderson and Tseng Yu-No.

My very best regards to you.

Sincerely yours,

EOH/tm

nior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission nom both attist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of role.

The above does not solve the basic problem of what we may call inherent vise. And since this is expressed in extreem fragility it is unlikely that mounting and the external protection alone will contribute much to the ultimate need. It seems to me that the only course of action that will have any lasting meaning would be to preserve in fact what physically remains of the painting.

One of the characteristics of the surface is its dryness and porasity. It can absorb just about any material that isn't solid. An object here could be to saturate this surface with a material that will of itself become a degree of structure and consolidation for the existing films. The reason for this being expressed in degree is that the underside of the films and the corresponding support surface may not be effectively reached. The adhesive would of course be absorbed and held at the outer surfaces. Depending upon this degree some further measure may have to be considered from this point. A first consideration of transfer-suggest much difficulty if not impossibility since some of the original support is completely exposed and is observable in other areas of transparency. It might be practical and acceptable to impress a near transparent support directly onto the face of the painting.

At the moment some of this is speculative of course; but at least there are possibilities. And if it is understood that there must be a change from the present appearance, brought about by sufficient additions, some more precise plan could be drafted for study. And lastly it would be imperative that the owner be throughly aquainted and approving of any plan or risks.

Sincerely yours.

Country Art Gallery

WESTBURY, LONG ISLAND

MRS. DOUBLAS A. MCDRARY MRS. CHARLES S. PAYSON MRS. EDWARD L. WATSON

December 31, 1963

Miss Edith Halpert Downtown Gallery New York N.Y.

Dear Miss Halpert:

The plans for the William and Marguerite Zorach show are slowly moving forward; we met with them and with Anita Colby, who will be chairman of the show, last Saturday, at which time the decision was reached to present the exhibition for charity (for cancer, most probably) and to move the dates forward - with your agreement - too the beginning of next October.

Everyone felt that time was needed to do the kind of job we hope to do and to gather the committee we have in mind and to be assured of the magazine publicity which Miss Colby seems confident of arranging.

We will, of course, arrange and be responsible for transportation, insurance, etc. And, indeed, as the plans mature, Miss Colby and I would like very much to come in and discuss with you the works to be shown, and to have your suggestions on works to be borrowed back from collections for this exhibition.

If any of the above does not meet with your approval please let us know. Otherwise, we will continue to keep in touch as the exhibition develops, and will look forward to seeing you in the near future. For example, would you care to suggest the names of any of the important collectors of the Zorach works whom you would like to see on the committee? (Miss Colby will be in touch with Mr. Rockefeller.)

With best regards

Clarissa H. Watson

Prior to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the deta of sale.

Win Come

December 15, 1963

Dear Edith,

Bill and I wish to

thank you for the

"magnificent wooden

sculpture.

We are looking forward to seeing you soon! Love,

SAN FRANCISCO

MCALLISTER STREET AT VAN NESS AVENUE - SAN FRANCISCO 2, CALIFORNIA - HEMLUCK 1-2040

MUSEUM OF ART

December 11, 1963

Downtown Gallery 32 East 51st Street New York, New York

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Ex Official
MRS. E. MORRIS COX
President, Wenten's Board
MRS. WILLIAM XENT 111
Chairmon, Activities Board

Gentlemen:

I would like to thank you for cooperating with the Society for the Encouragement of Contemporary Art (SECA) for our last show. were approximately 30 pieces in the show. had an opening at a private residence. Seven pieces were sold from the show on that preview The show was transferred then to the Museum where it was on display for about three weeks and created much interest and favorable impression. As you perhaps know, SECA is a group created by the Board of Trustees of the San Francisco Museum of Art and has a membership of 65 men. We try to plan two or three such shows selected by members of SECA each year. The cooperation of galleries such as yours is very much appreciated.

Sincerely yours,

Chairman

GEORGE D. CULLER

December 30, 1963

Mrs. George W. W. Brewster 53 Sargent Grossway Brookline, Massachusetta

Dear Joan:

While I received the usual avalanche of Christmas cards, I most certainly felt that yours had a very special place and I'm now taking the occasion to tell you how greatly impressed I was with your poem.

Also, I want to tell you how much I miss seeing you and George and hope that you will be paying me a visit in the very near future. Meanwhile, I send you my fondest wishes for a very, very happy new year.

As ever.

FOH/tm

Mr. Pollack is the former public relations director and curator of photography at the Art Institute of Chicago, and is the author of the best-seller The Picture History of Photography, which has been translated into French, German, and Italian. Since coming to New York seven years ago, Mr. Pollack was public relations consultant to various museums and art associations including the Archives of American Art, the Solomon R. Guggenheim Museum, and the Cincinnati Museum of Art, before joining The American Federation of Arts as Director.

Address: Peter Pollack Associates: 6 West 77 Street, New York City 24 EN 2-7861

Holiday Greetings

Can it be

'62 Can't be through!

(We've work undone From '61!)

From '611)

But calendars aver

—And calendars don't err—

That '63 is here! May it be a blessed year,

With harmony in every place— Country, world—and even outer space!

> Or. & Mrs. M. Joel Freedman. and Family

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0

Prior to publishing information regarding sales transactions, measurchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be exhabitated after a restorable search whether an artist or purchaser is a ving, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1963

Calerie Marcel Bernbeim 35 Rue La Bostie Paris 8, France

Gentlemen:

Just as a courtesy. I thought I would advise you that I have communicated with Klaus Perls regarding your joint request for photographs of Pascin's work.

As you may know, The Downtown Gallery presented a menorial exhibition of his work in 1931 and I still own a number of his paintings and drawings. Many of these have been photographed and there is a great deal of material, both photographic and in the form of reviews as well as a catalogue, all relating to that major exhibition, which was followed in the 40's with another one-man show.

Sincerely yours,

EGH/tm

December 23, 1963

Mr. Robert Fraser Robert Fraser Callery Ltd. 69 Duke Street, Grosvenor Square London W.1. England

Dear Mr. Frasert

Immediately upon receipt of your letter together with the London address, we mailed our invoice and as agreed deducted an additional \$500. from our own account without advising the artist accordingly, as we have always maintained a one price standard and would not want any of our artists to know that we have deviated from that practice.

In this instance, I took it upon myself to make the exception as I was very pleased and knew the artist would be to have his painting acquired for a London collection. You probably know that all American shows abroad are organized under the aegis of two or three organizations which are backed with funds made available by business corporations or special funds controlled these few organizations. Consequently, many major American artists are omitted in exhibitions sent abroad. The Dunn exhibition was one of the very rare instances where expenses were paid with foreign funds. This may explain my desire to be cooperative in this instance and I am sure that you will understand the situation.

It was a great pleasure to meet you and I hope that when you are next in America, I will have the pleasure of seeing you again.

Incidentally, I forgot to mention that we would like to have the payment made in American dollars as our dealings are concentrated entirely in this country and we are not equipped to exphange foreign currency.

I hope you have a very happy holiday.

Sincerely yours,

EGH/tm

The Charles of the Charles of the Control of the Co

AFA

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

26 December 1963

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

I want to thank you for your generous cooperation in loaning us materials for exhibition and for the study of Jacob Maentel, the artist to whom I attribute most - if not all - of the paintings formerly attributed to Samuel Stettinius or called Stettinius-type portraits.

Some 40 profile and full-face watercolor portraits were hung in the room off the main gallery where "A Portfolio of American Primitive Watercolors" was shown. The comparisons were fascinating; I only wish that you might have seen the paintings all together. Except for a Pennsylvania group dating from about 1840 to about 1850, I believe that all the paintings exhibited can be attributed to Jacob Maentel with some certainty on the basis of iconography and style.

The key paintings are the signed and dated portraits of Johannes Zartmann, by Jacob Maentel in 1828 in Lebanon County, Pennsylvania, and the portrait of Johanne Jacques painted in Poseyville, Indiana and signed by Jacob Maentel in 1841. While I have been able to learn very little about Jacob Maentel's personal life, I have learned more about Semuel Stettinius. He died in 1815, not 1815, in Baltimore on a trip from Washington where he was listed in the city directory since early in the 19th century. He left Pennsylvania on or before the earliest date assigned to any of the paintings commonly called Stettinius-type.

Early in the New Year I will complete an article on Maentel for <u>Art in America</u> and will write you again for permission to use photographs and to let you know the expected publication date.

Over 5,000 visitors came to the Maentel exhibition, and many expressed their interest and pleasure in seeing a number of similar works together. I think they enjoyed being able to share the detective work in the rediscovery of an American folk artist.

searchers are responsible for obtaining value transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be sublished after a reasonable search whether an artist or subsect is living, it can be assumed that the information ay be published 60 years after the data of sale.

December 12, 1963

Dear Mrs. Halperty

The Zorach arrived last night, the 11th. Thanks so much. We will show it aonight for our opening.

Tracy Atkinson

Milwaulee

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written promission from both suits and purchaser involved. If it cannot be established after a reasonable search whether an suitst or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Pratt

Graphic Art

Center
an extension of Pratt Institute publishers of Artist's Proof a magazine of printmaking 83I Broadway

New York 3

New York

December 16, 1963

Or 4-0603 Downtown Gallery
32 Bast 51st Street
New York, N. Y.

Dear Sire

I am returning the print by Edward Stasack that was used in the Biennial de Paris.

The print is being shipped under separate cover.

Sincerely yours,

Andrew Stasik Associate Director

AS/pk

Prior to publishing information regarding unles transaction researchers are responsible for obtaining written permissition both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Laurence B. Karter Real Estate

December 17, 1963.

369 Lexington Avenus New York 17, N. Y. TN 7-1690

THE DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK 22, N.Y.

ATT. OF MRS. EDITH HALPERT

DEAR MRS. HALPERT:

I AM IN RECEIPT OF YOUR LETTER OF DECEMBER 16, AND FEEL THAT IT DESERVES A REPLY ON THE POINTS YOU HAVE BROWNT UP.

- 1. WHEN I BAID THAT I SPENT \$5,000, THE ACTUAL AMOUNT IS \$5,050, MADE UP AS FOLLOWS :-
 - A. KUNYOSHI DRAWINGS FOR THE O.W.I. (BERNARD CRYSTAL GALLERIES AS AGENT FOR YOU) \$1,500.
 - B. ZORACH SCULPTURE \$1,400.
 - C. REUBEN TAN WATER COLOR \$150.
 - D. BEN SHANN \$450.
 - E. MAX WEBER \$600.
 - F. FEININGER \$950.
- 2. INSOFAR AS THE STUART DAVIS NATTER IS CONCERNED, I WENT TO YOUR GALLERY ON THREE SEPARATE OCCASIONS, AND SPOKE TO JOHN MARIN, ASKING HIM TO SHOW HE SOME STUART DAVIS OILS, AND ON ALL OCCASIONS HE TOLD ME HE HAD NOTHING TO SHOW ME. THIS LEFT ME NO ALTERNATIVE BUT TO TRY TO BUY A STUART DAVIS ELSEWHERE.
- 3. THE BEN SHAHN "ABLA! STEVENSON BRAVING" ON THE COVER OF TIME MAGAZINE, WITHOUT ASKING MY PERMISSION, AND WITHOUT ANY MENTION OF MY OWNERSHIP IN THE COVER STORY OF THE MAGAZINE, SPEAKS FOR ITSELF.
- 4. INSDEAR AS YOUR NOT BEING A SERVICE STATION, MY WIFE WENT TO YOUR GALLERY FOR THE INFORMATION, AND WAS TOLD YOU WERE BUSY. YOUR NIESE ASKED HER TO RETURN, WHICH MY WIFE DID. THE PICTURE WAS THEN SHOWN TO YOU, AND YOU INSULTED MY WIFE WHEN YOU DID NOT EVEN COME OUT TO SAY HELLO, OR PASS AN OPINGON ON THE DRAWING. THIS "SERVICE STATION" ASSISTANCE IS STANDARD IN ALL GALLERIES, AND WILLINGLY GIVEN IN THE NORMAL EVERY DAY PROCEDURE.

SINCERELY YOURS, LAURENCE B. KARTER

LBK:EG

December 23, 1963

Miss Theo Pascal
Editorial Offices
Book Division
Time, Inc.
Time and Life Building
Rockefeller Center
New York 20, New York

Dear Miss Pascal:

We checked our records in connection with the Ben Shahn painting SELF PORTRAIT AMONG CHURCHDOERS and as I previously advised you it is no longer in the possession of Richard Loeb, who has been living abroad since the forties. We repurchased the picture and sold it to Mr. and Mrs. Edward Marcus at 4007 Stonebridge Drive, Dallas, Texas. Thus, I would suggest that you write to Mr. Marcus as a courtery before using the reproduction.

Incidentally, we have a black and white photograph of this painting immediately available. On the other hand, if you wish to reproduce this in color, I would suggest that you have someone in Dallas contact Mr. Marcus so that the color transparency may be made locally.

Sincerely yours,

EGH/tm

searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information sy be published 60 years after the date of sole.

December 16, 1963

Mr. William Lane Rolman Street Lunenberg, Massachusetta

Dear Mr. Lanet

In response to your request, I am listing below the ourrent valuations of the two paintings by Arthur G. Dove.

SUMMER, 1935 O11; size 25x34"

\$5000.

TREE TRUNK, c. 1929 Pastel; size 22x36" 6500.

Sincerely yours,

BOH/tm



WASKINGTON, D. C.

De une such a treat to

Lave your meanifele

collection in washington +

we've looking formed to the

chay it comes backs
(have a mondeful heliday.

Toak from all -

THE NATIVITY

Woodcut by Dinen - German (1971-1528)

Ratenmeld Collection

BANN

CHRISTMAS GREETINGS

AND

ALL GOOD WISHES FOR

THE NEW YEAR

from

Another Steer many sies - Rome Another Steer Steer St. Port Jet of the arming strong St. Port Jet of the arming signers, S. Port Jet of the arming signers, S. Port Jet of the arming signers, S. Port Jet of

rior to publishing information regarding sales transactions seempthers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or apphaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PERLS GALLERIES

NEW YORK 21, N.Y.

December 18, 1963

Mrs. Edith Halpert, The Downtown Gallery, 32 East 51st Street, New York, N.Y. 10022.

Dear Edith:

Indeed I haven't forgotten your kindness in offering to show me the PASCIN material!

But this has been by far the busiest fall season I have ever had to wade through, and that is the reason why I've had to postpone the pleasure of taking you up on your offer.

To escape it all, we will now shut down the gallery between December 21 and 31 and go down to Guatemala for a holiday. When I come back I'll have to prepare a business trip to Paris on January 11th. But as I will see Incy Krohg on that trip, I will make every effort to come and see the material between the 2nd and 11th of January. I'll telephone and see whether it's convenient, and well ahead.

Meanwhile I wish you all the Season's best, and remain, with many thanks,

Very sincerely yours,

Klaus G. Perls.

December 9, 1963

Mr. Thomas S. Tibbs, Director Des Moines Art Center Greenwood Park Des Moines 12, Towa

Dear Tom:

I gather that your exhibition, "Signs of the Times" opened last Friday and of course am eager to know how it was received. Also, if you plan to take installation photos, would you be good enough to order a set for me as I am dying to get an overall picture of the wonderful material you discovered in New York and elsewhere. Will you also send me a few catalogues, including one for in. Wise - unless you decided to send a copy to him directly.

Now I am getting to the sad second act. The receipt form together with a letter from boneld M. Halley Jr. reports several damages and the very serious one in connection with the Pilot House Figure COLUMBIA, All these years I hesitated to lend this sculpture and finally it had to hapmen. What are we going to do about the transportation situation. During the past four or five years, my experience has been that nothing is safe today and that eventually every institution will be obliged to arrange exhibitions from its own collection. Even the best packers in America can no longer assume responsibility as the handling after the packing presents new dangers and subsequently the uncacking and the handling are by the many irresponsible people we all employ today. Perhaps the "pon" artists have the right idea in creating so-called works of art, many of which have what is commonly called "built in obsolescence". At the rate of damage now current annually, we will have nothing but art of the year. In any event, you know how I feel and I'm sure you feet as distressed as I about the COLUMBIA, Can something be done about a temporary repair so that this figure may be shown. I am checking into the other damages listed as each of the cbjects was compared with our photographs to make sure that they were intact when they left.

Forgive me for being so solemn, but can I help it if "I love art". Cheer me up by telling me how the overall exhibition looks and do send me some snapshots if you will, together with the catalogues.

In closing, I just want to tell you that I love you just the same.

As ever.

TOH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whother an artist or archaese is living, it can be assumed that the information say be published 60 years after the date of sale.

December 31, 1963

Miss Linda Merritt, Registrar Walker Art Center 1710 Lyndale Avenue South Minnespolis 3, Minnesota

Dear Miss Merritts

Thank you for your letter.

I am listing below the current value for insurance on the Kuniyoshi which was purchased for \$3000.00.

Yasso Kuniyoshi LAY FIGURE 1938 011 on canvas \$9000.00

Sincerely yours,

Tracy Miller, Secretary to Mrs. Helpert

Mrs. Sara Kuniyoshi Massam of Modern Art 11 West 53rd Street West York, New York 10019

Deer Mrs. Kuniyoshi:

I am listing below the current market value of the four lithographs you wish to have appraised.

WINTER 1934		\$90.
DAME 1934		125.
NEW ENGLAND LANDSCAPE CERETARY	1941	150.
TAOS 1941		200.

Sincerely yours.

BOH/tm

rier to publishing information regarding sales transactions, meanwhers are responsible for obtaining written permission rum both actist and purchaser savelved. If it cannot be stablished after a reasonable pearch whether an artist or probaser is fiving, it can be assumed that the information by be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast thesisge unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SF-1201 (4-60)

1963 DEC 10

SYMBOLS

DL = Day Letter

NL = Night Letter

L'T = Letter Talegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

PFA129 (03)LA190 L LL0110 PD LOS ANGELES GALIF 10 714A PST EDITH GREGOR HALPERT

CARE DOWNTOWN GALLERY 32 EAST 51 ST NYK
MORRIS IN HOSPITAL HAVE TO STAY WITH HIM UNABLE COME MEN YORK
NOW. WRITING. LOVE

JOAN (29). ANKRUM

Prior to publishing information regarding sales transactions, meanwhart are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 31, 1963

Mrs. Norma Jeffries, Registrar The Physmix Art Museum 1625 North Central Avenue Phoenix 4, Arizona

Dear Mrs. Jeffries:

Regarding the Max Weber landscape about which you had correspondence with Mrs. Halpert in June, please note that the current value for insurance on this picture is \$1500.00.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

PHY/to

DR. IRVING LEVITT MINS NORTH CAROLINA DRIVE SOUTHFIELD, MICHIGAN

Set. 20 - 1963

Dear Edick, to what happened to marin and the Shaha phato

Hour a heathy and happy new year!

ther to publishing information segarting raise transaction searchers are responsible for obtaining written permission in both artist end purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or archaeor is living, it can be assumed that the information

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER LOS ANGELES 24, CALIFORNIA December 10, 1963

Mrs. Edith Halpert Director, The Downtown Gallery 32 E. 51st Street New York 22, New York

Dear Edith:

The University Press has just phoned me that they still have 1500 of the Dove books. These are the hard cover books originally listed at \$7.50. They would like to remainder them and phoned me for my permission. Of course, I can't withhold it but I have held it up for a week thinking that you have an interest in Dove and might have some thoughts here. I cannot imagine that you wish to add a flock of Dove books to inventory but I thought I should let you know. Drop me a line forthwith if you have any thoughts that bear on this subject.

To return to Stuart Davis, Henri Dorra goes to Paris by
the end of this week and will do some exploring around the Embassy
and to see if we can loosen up any change in support of the exhibition. By the same token I have asked him to look in on the
Embassy in London and see if anything can be done in the same way
on that scene. I believe they would find money to put on a
Milton Avery exhibition and see no reason why it would hurt them
to promote a better painter. I have written Rothenstein asking
him to hold dates for a little while if he is really interested,
until all this can be explored.

It is conceivable that an industry out here could be interested in the prestige item of a Davis-UCLA plus Tate exhibition. This I will explore but must do so with caution as what I am allowed to do with industry backing is strictly limited.

Yours hastily,

Frederick S. Wight

Chairman

Department of Art

FSW: cf

a dedut Doro live in hew Jersey you think it's O.K. In includ - New year's Eve at Welster Roboted to Brooklyn Brid as 9 said before, we may be able to release a few of These Thanks at. Xmas etc

1

December 16, 1963

Mr. Edward B. Henning Curator of Contemporary Art The Cleveland Museum of Art 11150 Sast Boulevard at University Circle Cleveland, Ohio 44106

Tear Mr. Henning!

Thank you for your letter.

I am very pleased that you too respond as I do to the Stuart Davis painting we sent to you for consideration. This is the only "large" and important painting available and we do not expect to have another for quite some time under the current circumstances.

The painting you refer to, NOT STILL SCAPE FOR SIX COLORS. was one I purchased way back in the 1940's and included recently in my large gift to the Corcoran Callery. Thus it certainly will not be available under any circumstances as it is mart of the large collection which I felt belonged in the nation's capital where there is no concentration on 20th century American art in an inclusive pattern. Unfortunately, unlike many artists working currently. Stuart bavis has a record of production averaging six to eight paintings each year, since about 1940. This includes two large canvasses, two medium-sized and one very small oil and possibly one or two caseins, which we tuck away for our Christmas exhibition, so that the younger generation or those in modest financial brackets can also have an opportunity to own a painting by this very important artist. The last of the large paintings was sold to the Detroit Art Institute about a month or two ago and under the present circumstances, as I mentioned before, there will be nothing forthcoming for at least a year or two. Mr. Lee can explain this to you as I mentioned the matter during his visit.

I look forward to hearing from you soon.

Sincerely yours,

PRATT INSTITUTE BROOKLYN 5 - NEW YORK
THE ART SCHOOL

December 27, 1963

Mrs. Edith G. Halpert Edith Gregor Halpert Youndation Inc. 32 East 51st Street New York, New York 10022

Dear Mrs. Halpert:

Dean Christ-Janer is working away from the office this week. However, I believe that he will be here on Monday, and I shall bring your letter to his attention.

Cordially,

Barbara C. Delany

Secretary to Dean Christ-Janer

d

rior to publishing information regarding sales transactions, escenders are responsible for obtaining written permission um both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or trobaser is living, it can be assumed that the information by be published 60 years after the date of sale.

December 16, 1963

Mr. Victor Waddington The Waddington Galleries 2 Cork Street London W.1, England

Deer Mr. Waddington:

Thank you for your statement and check. A receipted invoice is enclosed.

As you suggest, we are consigning seven oil paintings by John Marin to be added to those you are forwarding to the American Embassy. It is very kind of you indeed to undertake the details and work involved and we greatly appreciate your help in the matter.

If by any chance there are some additional clippings we would very much like to have them for our records. We hope of course that the paintings you have sold will be included in the embassy exhibition so that it may be presented as a unit.

Gratefully yours,

EGH/tm

December 30, 1963

Miss Elizabeth J. Stanek Grinnell College Grinnell, Iowa

Dear Miss Stansks

Thank you for your letter and your interest in The Downtown Gallery.

I am morry to tell you that the gallery is closed during the summer months and we therefore would have no need for additional personnel at that time. I do wish you very good luck in finding a place to start in your chosen field.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

Mas Mitzabeth 4, Stanck Catero, Wollege

December 30, 1963

tier to publishing information regarding sales transactive coerchers are responsible for obtaining written permission both artist and perchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES

ALLAN D. EMIL

600 MADISON AVENUE

NEW YORK 21, N.Y.

PLAZA 1-0870

ALLAN D.EMIL MELVIN A.ALBERT HAROLD RIEVAL

December 18, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Edith:

Disregard my yesterday's letter. When I got to the house, I found your letter.

Thank you very much.

Stacerely,

ADE:sw #211-A

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a resocustic search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 13, 1963

TELEGRAM TO: M. FRIEDBERG 2537 GLAVER ROAD CLEVELAND, OHIO 44118

SORRY, NO PHOTOGRAPH AVAILABLE TODAY.

EDITH G. HALPERT

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permissio from both artist and purphaser involved. If it cannot be established after a resummable search whether an artist or purchaser is living, it can be assumed that the information may be published follywars after the date of sale.

Orrin H Riley 112 Ellth, St. New York 3,NY

Dec. 15th. 63

Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st. Street New York 22, New York

Re: considered and possible conservation for;

Tempera/millboard

25 1/8 x 19 1/2 inches Brancosi

Artist, SRG Loan No. Brancosi 498.61

As you well know much as been discussed, tried and pursued in the interest of the above mentioned art work. Methods as they involve materials and related techniques have been of primary concern. Once they were found agreeable for the immediate purpose they were reappraised for other than effectiveness and adaptability.

The companion that breeds the dilemma is the end affect to the esthetic quality that presently exist. I am convinced that this work may not be treated without change of values in the pigmented films and the exposed areas of the support. In fact the degree of this change would be proportional to the amount of security provided to the structure of the work.

Certainly, one should review the changes in these tones and their relationships as they have been affected by time and exposure. The white cast that is in evidence in the light blue field and in particular the black gown were hardly acheived at the time of painting. Microscopically, this whiteness is revealed as a crystal like efflorescence. This is probably the separation and migration of the mucilage binder original to the tempera media. To some this would comprise a scared patina and its alteration would deprive the work of its authenticity. Nevertheless, the colors were stronger or had more chroma. This is unquestionably true of the black.

What is unique about this particular condition is the media and the technique. As they exist together they may be considered to a large extent the fault in the structure of the work. There are several overlayers that have been applied at various and much separated times. One may observe that cracks in the underfilms have been covered by subsequent applications. Also, there have been changes in the design of the work. These incidentally might become more apparent at some level of saturation of the surface in treatment. This particular of saturation as it may well affect this painting is of large significance. The character of the paint surface is dry and porous. As such it can absorb almost any material ranging from fluid to paste in viscosity. Any solids in the fluid or paste would readily lodge in such a surface and consequently darken or lighten the area depending upon the material. This would be an immediate reaction and once started would have to be continued. This material would favor the darkening range and would of course be clear. Its ultimate affect would be to fill the poresity to a sufficient point where consolidation was achieved.

Mrs. Robert W. Stoddard 19 Monmouth Road Worcester 9, Massachusetts

Joren. ber 24, 1963

Len han Thepent:

Mr. Storded and

I am glanning & he in new york

on Learning & and 6- arriving

hopefully bednesday early

afternoon. He wife plane & thome,

and hope to make an approximent

to see your during that Time. as

you know from my last leater,

he would like to see Some of

Junja O'Kupi work. The Juliuse

1

ART DEALERS ASSOCIATION OF AMERICA, INC. 575 Madison Avenue New York 22, N. Y.

December 12, 1963

Mrs. Edith G. Halpert, Downtown Gallery, 32 Fast 51st Street, New York 22, New York Dear Edith,

Miss Georgia O'Keefe has applied to the Association for the appraisal of an oil painting by her.

Georgia O'Keefe - Near Albiquiu, owned by kim. You have N.M., 1930 been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. Please also return the photograph with your appraisal.

With thanks,

Sincerely yours,

Ralph F. Colin

Administrative Vice President

RFC: ji A735 Enclosures

\$ 9500. 1/2/63

Prior to publishing information regarding sales transactions, rescarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

December 30, 1963

Mrs. Roland Fischer 5795 Foster Avenue Worthington, Ohio

Bear Mrs. Fischer:

It was very nice to hear from you again and I hope that your plans will bring you to New York sometime in the near future as it will be so nice to see you.

While in this gallery, I concentrate entirely on the work of American artists, I certainly will be delighted to see the photographs of Mr. van Boddien's work and will be delighted to discuss these photographs with Dr. Fischer when he calls on me in February.

Again, I want to express my pleasure in hearing from you and look forward to your visit. Happy new year to you and your husband.

Sincerely yours,

BOB/tm

Mr. Domald Merris . Director Domald Merris Gallery Detroit, Mich.

Beer Mr. Morrist

Your consignment arrived at The Dountonn Callery in delightful shape and we do want to thank you. Have you decided to keep the two Rattmer printed Will look forward to seeing you on your next trip to New York.

Sincerely yours

John Mertin, Jr.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or probases is living, it can be assumed that the information my be published foll years after the date of sale.

December 9, 1963

Mrs. Hortense Berlin 40 East 9th Street New York, New York

Dear Horty:

You may pay in the manner you mentioned, but it would be nice if you would abide by our rule - or by by accountant's rule - by making the first payment equivalent to 20% of the total purchase. I don't have the bill before me, but will in a post script stating the specified amount and thereafter the monthly payments as suggested by you will be fine.

We plan to change the show very shortly and I will send the two paintings to you so that you may have fun earlier than you expected.

I suppose Alexandra told you how surprised I was and how tremendously impressed when I discovered her at The Establishment. She is simply terrific and I'm sure you are very, very proud. Why didn't anyone tell me about this before? Hereafter, I will do a little gadding to learn the facts of life.

Best regards.

Sincerely yours,

EGE/tm



December 30, 1963

Miss Edith Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

Just a note to let you know that I think of our proposed chat frequently but have been out of town so much lately that I haven't had time to do anything about it.

The poster situation is far from dead -- it has, however, several new dimensions. Quite good for the future, I believe.

Will definitely call you upon my return from the Coast on the 17th.

Best regards,

Nina Kelden Director of Fine Arts

NK/bs

When the Page of t

Department of Internal Revenue Post Office Suilding Fitchburg, Massechusetts

Attention: Ar. Reating

Dear Sirt

I am writing to you at the suggestion of Mr. William H. Lene of Lunenberg, Massachusette, supplying the information you requested in connection with paintings by Stuart Davis, Arthur Dove, John Marin and Georgia O'Keeffe.

while the prices of work by these artists have risen considerably during the most three years, I am listing below sales figures as they a pear in our 1961 records.

		04	Harrist !	0.000
Artist	Title	Size	arice	Bold to
Stuart Davis	Risito	16112	3500.	R. Nasher
	Study for Paris Bit	36x28	9500.	J, Laurence
	International Circus #1	45×57	15,000.	Fordness
	Ways and Means	32024	3500.	H. Kaydon
Arthur Fove	Barge & Silver Ball	33024	5000.	J. Michener
John Marin	Green See, Cape Split	50}x15	5400.	J. Michener
	Near Spring Valley, N.Y.	2 6}321 }	4500.	Fort Worth Art Center
	Fishing Smacks	17 x 13	4000.	M. Asplan
Georgia O'Keoffe	Pink & Orean	16x30	5500.	N. Waddell
	Two Copper Roses	24420	6000.	J. Prosser
	It was Yellow & Pink	26x30	6250.	L. Fergensen

There were other, larger pointings by each of these artists sold at very such higher prices, but I am omitting these as those listed relate more closely.

If you require any additional information, I will be glad to be od

1. C

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER LOS ANGELES 24, CALIFORNIA

December 12, 1963

Mrs. Edith Halpert Director, The Downtown Gallery 32 E. 51st Street New York 22, New York

Dear Edith:

This will probably cross with a note from you as I wrote you a couple of days ago asking your reaction to the remaindering of the 1500 Dove books that the University Press still has salted away. I take it, that I must simply tell the Press to do what seems normal and proper but I wanted your reaction first.

Henri Dorra leaves for Paris tomorrow and will be looking into the matter of the Davis show going either to Paris or London or both in terms of possible funds that may be found at the Embassies. If this does not materialize, and we shall know by the first of the year when Henri will be back, we will look into the possible sponsorship of the show by a corporation.

How do you feel about a corporation as a sponsor? Would it be possible for that matter to interest Time and Life? Were there an industrial sponsor what would they get out of it more than a name in a catalogue? In other words to what degree could they use any of Stuart's works? These things have run through my head and I mention them here although it will be time enough to talk about this as soon as we know that we have no other resources.

Sincerely,

Frederick S. Wight

Chairman

Department of Art

PCU- of

MUSEUM OF FINE ARTS,

December 17, 1963

Edith G. Halpert, Director THE DOWNTOWN GALLERY 32 East 51 st Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your participation in our recent YOUNG COLLECTIONS exhibition which was held at the museum very successfully.

The works of art are now in the process of being returned and you should receive yours soon if they have not already been delivered to you by Budworth and Son, Incorporated. Listed below are the works which will be returned to your gallery.

Again, please accept the thanks of the trustees of the Dallas Museum of Fine Arts and the appreciation of the staff for your continuing interest.

Sincerely,

Director

erry Bywaters -

JB:ip

Enclosure: Catalogue of the Exhibition

Return Shipment:

Tseng-Yu-Ho: Secrets of Life Isami Doi: Fleeting Clouds

researchers are responsible for obtaining written permission researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information may be subfished 60 years after the date of sale.

December 23, 1963

Sir John Rothenstein, Director The Tate Callery London, England

Dear Sir John:

As you probably know, the Stuart Davis painting CONTRANUITES which was included in the Dunn exhibition has just been purchased for the Powers collection in London. Please consider this letter a release so that the painting may be picked up by the new owner.

As this is a day before Christmas, I am writing you briefly and will follow with a more detailed and more friendly letter.

My very best wishes for a happy holiday season.

Sincerely yours,

EGH/tm

Mr. Lawrence B. Karter 369 Lexington Avenue New York. New York 10017

Dear Mr. Karter!

I must say that I was rather startled by the tone of your letter which I might say is importingnt to a high degree.

First of all, we are not a service station and no one exnects that I would drop what I am doing at any given moment to furnish information that is desired.

As for the remark you made regarding being customers who spent approximately \$5000. I must say you have no reason for regrets as, in checking your records, I certainly am prepared to repurchase every item which, in toto, actually amounts to a little over half of the sum you mentioned (and to pay you a profit.) This, however, has nothing to do with the matter as we extend the same courteous service to clients who spend \$75. as to clients who have spent over \$100,000. at the gallery as well as to total strangers who come in for various other reasons. In any event, although I see no reason for explanations to you, I do want to mention my ire in relation to the Stuart Davis matter, which was traced to the source and infuriated both the Davises and me. Need I say more?

Sincerely yours,

BOH/tm

I should also like to say that this number of sponsored exhibitions and reduction of deficit is not just a saving for this year which will cause a greater deficit the following year. This can readily be deduced from the attached analysis showing amount of income and the number of bookings. In 1964 we already have booked more than \$79,000. At this rate, we should be able to totally book for the year 1964 more than \$122,000 - as much as we booked in 1963 - and constituting \$11,500 more than we booked in 1962. (See Appendix A)

The energy expended in securing these sponsored exhibitions for the year 1964, which should book with ease at nominal fees by our grateful Chapters, includes the following partial list:

NEW TALENT IN AMERICA. A cooperative venture with the magazine Art in America.

CERAMICS BY FAMOUS AMERICAN PAINTERS AND SCULPTORS. Conceived in cooperation with Mr. Cleve Gray.

GRAPHIC ART FROM POLAND. Mr. Edmund Lewandowski, Director of the Layton School of Art in Milwaukee, has this exhibition assembled and matted, ready for packing.

VIEWS OF ROME. Fifty paintings of uniform size, painted by famous Italian artists in 1947. Sponsor is an Italian industrialist - the intermediary a friend of mine.

THE BETTMAN ARCHIVES. A most amusing exhibition already assembled.

THE PHOTOGRAPHER AND THE CITY. Dr. Breitenbach of the Library of Congress offers us this exhibition, again repeating that he is glad we did not circulate the German Poster exhibition.

In addition to these sponsored exhibitions mentioned above, there are a number of others already referred to in earlier reports.

I would also like to point out that during this year a concerted effort was made to rewrite all of the letters formerly sent by the Membership Department. Instead of selling a prospective member magazines with emphasis on what he receives

December 30, 1963

Mrs. John C. Pritzlaff
Chairman, Fine Arts Auction
The Phoenix Art Museum
1625 North Central Avenue
Phoenix 4, Arizona

Dear Mrs. Pritzlaff:

Forgive me for being so late in my reply. In the holiday rush, much of my correspondence remained unanswered and I am now trying to make up for lost time.

"uch as I would like to be cooperative in your project, particularly so because I am greatly impressed with your museum, I dare not establish a precedent after the many, many years during which we resisted such temptations. You must realize that - although we have had very few similar requests during recent years - there were many, many in the past and for practical reasons, we were obliged to refuse consistently. As a matter of fact, we have discouraged gifts by artists to the many causes, most of them worthy, for a very good reason as each work of art represents an appreciable proportion of the artist's annual assets and there is no other creative field in which the creative personality is called upon to make such large contributions. Many articles have appeared on the subject and I'm sure that you can appreciate what a huge sacrifice it would be for an artist to give up part of his income if his work were important; on the other hand, the younger artist without a market would have no value in an auction or in a collection at a time when he is most productive and presumably least desirable. As for the dealer, it would be immossible for him to make such contributions throughout the year since he has to purchase the work of art from the artist before making the contribution.

I hope you can understand why the majority of galleries representing major artists has had to establish a principle of non-giving. I regret having failed you in this instance, but I'm sure you will understand that we cannot or dare not make any exception.

Sincerely yours,

December 30, 1963

Miss Emily Reuh Fogg Art Museum Harvard University Cambridge, Massachusetts

Dear Miss Rauh!

In going through my correspondence, I came across a list of drawings which you had selected a good many months ago for inclusion in an exhibition planned for the Fogg Art Museum and subsequently for the Guggenheim Museum.

I now realize that none of these had been called for and that we have had no word from you. This aroused my curiosity and I am therefore writing to ascertain whether you had changed your mind about the selection or whether we had slipped up in some manner in this connection. Won't you please let me know.

Sincerely yours,

FOH/tm

Prior to publishing information regipting sales transactions researchers are responsible for obtaining written permission rous both artist and purchases involved. If it cannot be established after a reasonable sourch whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

Mo

December 16, 1963

Mr. Allan D. Emil 60 Sutton Place South New York, New York 10022

Dear Allan:

As you requested, I am enclosing a photograph of the Kuniyoshi painting now on exhibition in our Christmas show. You will note it was painted in 1952 and is among the last good pictures he produced which as you know were in a very high key and as is customary with an artist whose development is continuous, these paintings were considerably highar than the earlier examples

For your information, we sold WORM ATTACKED for \$2500. I hope this information will be of service to you. Best regards.

Sincerely yours,

EGH/tm

7. Pa

December 23, 1963

Miss Mildred Spencer 214 Highland Avenue Buffalo 22, New York

Dear Miss Spencer:

The Shahn print situation has reached a point where I am beginning to believe in sorcery, witchcraft and just bad luck.

You will agree I am sure that we have made every conceivable effort to cooperate with you in getting the print by Shakm delivered to you. While the edition is presumably listed at 10 prints, we have received exactly 21, all of which have been sold and have been awaiting additional delivery from the artist for the past three weeks with almost daily calls as remainders.

He finally came in on Friday and advised us that he had destroyed the stencil for some reason or other and had only one framed print in his possession which he brought with him. However, this was framed and the corners were somewhat marred when he pasted the print against the goldleaf matte. I felt that it would not be satisfactory to you if we removed the print and left the marked corners as they are. We have also whomed saveral of our clients in the hope that they would make the exchange, but at this time of the year all this seems impossible.

Believe me when I say this is the first time anything of this sort has occurred. All I can say is that if and when another print reaches us under any circumstances and is in good condition we will certainly send it to you. Meanwhile, I hope you will forgive us, but it is impossible for us to oppose the vagaries of an artist.

I hope you will find something suitable for a gift at this time. Wy deepest regrets.

Sincerely yours,

FOH/tm

December 9, 1963

Mr. William J. Richert 21 West 75th Street New York, New York 10023

Dear Mr. Richert:

In looking through our records, I find that there is a credit of \$20.00 on our books indicating that you left a deposit here on the Stasack print.

To you plan to have this delivered to you or would you rather get a refund? Please let me know so that we can get our books straightened out. I hope you will come in to say hello when you are in the nieghborhood. It will be nice to see you again.

Sincerely yours,

DGH/tm

This is the only item remaining in this completion of the examination so will apprecent Wirte Sweetly & at my request & Internal Revenue slept Cost Office Building early attentiony. Fitchlung, Mass. all Mea. Keating Inece & Silf Lave

December 9, 1963

Mr. Gudmund Vigtel Heed of the Museum Atlanta Art Association 1280 Peachtree Street, N.E. Atlanta 9, Georgia

Dear Vigi

Is my face red! Between the fatal weekend re ballas, and the Fost Office mess due to the same event - plus the preparations for hanging and opening our 38th Annual Christmas Exhibition, I am so far behind in my correspondence that I even delayed answering your letter with its sales potentiality. Please forgive me.

Naturally, I'm delighted that Marin passed the first hurdle and hope by this time the painting has been voted on for acquisition. I have meanwhile looked through the Shahn material and frankly could not recommend a drawing in the \$1000. category for museum purchase. Shahn's tendency is to produce very small but excellent drawings within the lower price range or a large one, the latter starting at \$2000. and going upward. What I want to recommend is the purchase of several silkscreens including INTE AND TOLECULAS and two more recent examples all varied in subject and giving an excellent cross-section of his work. I will be glad to send a group of these to you for consideration and at some future time when a medium-sized drawing is delivered I will certainly communicate with you promotly.

Frankly, it has been very difficult for me to make the readjustment since the great tragedy. The sense of evil really got me down and I am just returning to a working mood and a so-called normalcy. C'est la vie, n'est-ce pas?

There is much going on in the art world and I am making preparations for my move to new quarters - way above the first floor so that I will not be exposed to the "street-traffic" and the muisance of it. I have some very exciting plans and will let you know long ahead so that you can come to our opening. This may not be for several months but I am very happy about the idea.

To let me hear from you soon - and I hope you will have occasion for a visit to New York in the near future. Best regards.

Sincerely yours,

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Sincerely yours, taggreen 23, 1963

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so he are using any filler a profit profit to the first the samples was all

December 9, 1963

Mrs. David M. Cooper 81 Park Place Hampton, Virginia

Dear Mrs. Cooper:

Thank you for your letter and the photographs.

I am so sorry about the loss in your family and of course understand why you postponed mailing the prints.

It was good to see a cross-section of Allan Jones' work as it conveys a continuity of experimentation and development. I particularly like the latest examples and may at some future time get down to Hamoton to see the originals. At the moment, however, we are planning no additions to our roster. As a matter of fact, we are arranging to move from these premises in the near future and much depends on the type of space we can obtain to carry out the new idea I have conceived in relation to the gallery.

In any event, I am most grateful to you and will send the chotographs as soon as I have an opportunity to study them more carefully. Best regards to you and Mr. Cooper.

Sincerely yours,

FGH/tm

December 18, 1963

Mr. Lloyd Goodrich, Director Whitney Museum of American Art 22 West 54th Street New York, New York 10019

Dear bloyd

Because the gossip about Broderson's accident is getting around, we have decided to withdraw the painting from sale so that the ghouls don't get into the act. I am referring to THE RAPE I.

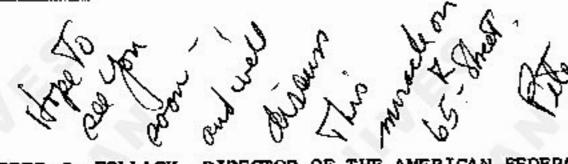
Sesides, this had been promised to another exhibition during the month of February.

This confirms my telephone call of this morning.

Best regards.

Sincerely yours,

FOH/to



PETER J. POLLACK, DIRECTOR OF THE AMERICAN FEDERATION OF ARTS REPORT SUBMITTED TO THE BOARD OF TRUSTEES, DECEMBER 12, 1963

In the first Director's Report which I submitted in January 1963, I indicated the trend I believed The American Federation of Arts should follow in its exhibition program. It was my belief then that I was following the suggestions of the Trustees who had quite clearly stated that the Exhibition Department should become self-supporting, and that the deficit caused by the activities of this department should be reduced considerably or eliminated altogether. Mr. Bloedell had written, "I do wish ways and means could be found to curb this ever growing deficit without curtailing services," and Mrs. List as well as Mr. Emil repeatedly said that the exhibition program should become self-sustaining.

Sponsored exhibitions seemed to be the first step toward achieving this aim as this kind of exhibition would reduce the high costs of AFA assembling good exhibitions. It was apparent that costs involved in the regular exhibition program were prohibitively exorbitant when compared to the income derived from the fees procured. It was not feasible to prorate these high costs into fees and expect our Chapters to pay the charges, nor could we anticipate booking exhibitions to their fullest at these fees.

further, I reasoned that sponsored exhibitions could often be of a much higher caliber than those we could afford to assemble ourselves. These sponsored shows can be of several kinds: those underwritten by industry or foundations; exhibitions which already exist and which we could secure from various museums or art organizations for sums just a fraction of what it would cost us to assemble and prepare; and, lastly, exhibitions which could be received intact from cultural attaches or representatives of foreign countries.

This emphasis on sponsored exhibitions, coupled with a very careful analysis and control of expenditures for the year 1963, made it possible to reduce costs of exhibitions by a considerable amount. I would like to call your attention to the fact that the anticipated deficit at the beginning of the year as estimated by the various department heads, was \$100,000, while as of December 1 of this year the anticipated deficit for the year 1963, it now seems certain, will not exceed \$43,000 - a reduction of 57%.

Plan address file December 16, 1963

Mrs. Lewis P. Cabot 309 Commonwealth Avenue Boston, Massachusetts

Dear Mrs. Cabot:

Thank you for your help in solving the mystery about the shipment. I am glad to learn that the paintings actually reached you although regret that you were not happy with them. No doubt you can find something more to your taste in the future. As soon as the Boston Truck makes the delivery I will advise you accordingly.

I too am very pleased that Bob Griffing finally succeeded in carrying out his plan to do the many things that had been set aside for years and that he's so happy about the change, Unfortunately, I can't make my annual trek to Honolulu, which I have always enjoyed so much, but as soon as I too make the change I have been anticipating for a long time, I will be free to do what travelling I desire as well as the many other things that require more peace than an 18-hour-a-day job permits.

I hope to see the Cabots in New York very shortly. Best regards and a very happy holiday.

Sincerely yours,

as he writes very enthusiastic letters about the way his work is going in Rome. I would like to give you first choice of dates before I set one with Rex Evans as I know this will be a wonderful thing for Bill.

I hope you have received the three more collages. I wrote to Mr. James Gilvarry to tell him you have signed for "A Foggy Night", as he had admired it when he was out here last summer. I paid the packing charges and left the shipping charges for you if that is all right. I am enclosing an invoice for these pictures.

Hope you have a delirious Christmas -- I'm sure I will with two grandchildren in a gallery.

With warmest regards,

8 pohis

Prior to publishing information reparting sales transactions, resourchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be emblished after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

1762 North Wells Street Chicago 14, Illinois 30 December 1963

Edith G. Halpert Downtowner Gallery 32 East 5lat Street New York 22, N.Y.

Dear Miss Halpert:

Thank you so much for your 9 December 1963 note regarding the availability of Ben Shahn's MAXIMUS.

At the present time, unfortunately, other commitments make it impossible for us to pursue this purchase.

I do appreciate your very considerate reminder nonetheless.

Cordially,

Douglas W. Schimmel

Louglas Co Cohimm

Thank you again for your many kindnesses to us.

Yours sincerely,

Francis 8, Mason

Fnc.

Francis S. Mason, Cultural Affairs Officer.

Mrs. Edith Halpert, Director, The Downtown Gallery, 32 East 51 Street, New York 22, N.Y.,

cc: Mr. V. Waddington

P.S. If you have photographs of any of the oils, I would appreciate having them for advanced publicity. We would of course return them with other material in due course.

casoarchors are responsible for obtaining written permission our both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60, years after the date of sale.

BRANDETS UNIVERSITY WALTHAM 54, MASSACHUSETTS

School of Creative Arts

December 13, 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halpert:

We have met on several occasions since I was in the exchange exhibition of your gallery and the Boris Mirski Gallery about seventeen years ago. I have always hoped to have the opportunity to show you some of my work. It would be especially valuable for me to do this now when I would very much appreciate hearing what you might say about my plans to exhibit in New York.

I plan to be in New York for a few days between December 26 and January 4. Can you conveniently arrange to see me during that time?

Thank you very much.

Sincerely yours,

Arthur Polonsky

AP:Bg

Prior to publishing mioratation regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published followers after the date of sale.

Copy

Becember 31, 1963

Railway Express Agency, Inc. Tracing Department 219 East 42nd Street New York, N.Y.

Gentlemant

On December 10th last, we made a shipment of one case, under collect receipt #591-602, with a value of \$500. declared, to:

SIDERY STRIN, JR.

1192 WESTMOOR ROAD

VINNETRA, ILL.

to date, the shipment has not been received and we would ask that an immediate tracer be placed on the shipment, advising us as soon as you are able to trace same.

Yery thuly yours,

W. S. BUDWORTH & SON, INC.

Cities

S. W. Johnson

for to publishing information repyrting sales transasearchers are responsible for obtaining written perm on both artist and purchaser involved. If it cannot be etablished after a reasonable search whether an artist archeour is living, it can be assumed that the informasy be published 60 years after the date of sale.

Pecember 9, 1963

Fr. James W. Foster Jr., Director Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Mewaii

ear Jim:

The delay in onswering your delightful letter is not an act of "tit for tat". By dictation folder is right up to here and I haven't had a chance to get at it for about two weeks, one of which was, as you can imagine, God.avful. New York looked like a ghost town, nothing moved, nothing stirred and nothing was done. Even the Post Office went berserk. At last we are just getting ourselves back into the grind. Just as a bonus, we also opened our Uhristmas show on December 2nd and since the previous Saturday I have walked enough miles, up and down, to beat any Olympics record. So much for that.

I do want to thank you for that marvelous looklet. It was a most touching gift and I am so delighted to have it. Sato really did an extraordinarily beautiful job and the booklet will remain one of my proudest possessions.

I am happy that the Fosters are all happily installed in your own home - complete with bool. As the Germans would say, "Das heist gelebt."!

I finally met Tom Leavitt, your successor (if that is possible) and we hit it off very well. He too is a swell guy and will make every effort to carry on ir your pattern. I have been waiting for the photographer throughout this long, long period and finally learned that the negatives had been mislaid. The three drawings from which I wanted to have the selection made have been rephotographed and the prints will be on the way this week, so that Tom can make the final selection. I know it is long overdue, but it won't be long now. I'm still wondering how the transportation of the stenail wall can be handled since as you recall it was painted directly on plaster. I am petrified that any jiggling might damage it, particularly since the report I received from Mrs. Fritz dart made me so thoroughly miserable. No doubt you saw a comy of this, indicating that a large number of the paintings shipped from Santa Barbara to Monolulu were badly demaged. As you mow, I examined them carefully while they were being hung and afterwards and certainly would have noticed any "loss of paint", scratches and abrasions, scars, etc. I did write you about this on Movember 11th and as I expressed at the time, hope that all her statements were greatly exaggerated. Do let me know.

deanwhile, my affectionate regards to you-all.

As ever.

10 a.m.

12/18

Mr. Leonard at Hirschhorn Collection called to say he had heard that Morris Broderson was ill or in an accident and did we know anything about it. I played it totally stupid, but just want to warn you that he will be calling back to ask you personally.

TH

Mrs. Edith G. Halpert 11 December 1963 Page 2

"Your" children are in good form, and I'm happy to report that the boys made the honor roll at Punahou on first try. Robin is playing junior varsity tennis and all are involved in football skinwishes and swimming in our pool after school. Dolly has confided that she knows now I am Santa and so as a family we approach a new phase at this time of year. Speaking of which, I only wish you were coming here for Christmas and my nose is out of joint that you have changed your pattern now that I've arrived on the scene. Coincidentally, it is now raining; I'll never ferget your shower story in San Francisco.

Marjorie and Bob, whom you saw briefly in New York, I believe, are in wonderful spirits following their trip. Bob found many "goodles" in Europe, and I'm hoping the Academy will acquire a number of them. Did he tell you that he thought Stasack's work in the Paris Biennial was the best in the show?

Everlasting thanks and give my greetings to the delightful Lady Adele,

Affectionately,

James W. Foster, Jr.

Director

tor to publishing information reguring sales transaction searchers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or probaser is living, it can be assumed that the information my be published 60 years after the date of sale.

Pind coin

December 9, 1963

Pr. Douglas Schimmel 1762 North Wells Chicago, Illinois

Dear Mr. Schimmel:

I have a note to the effect that you wished to be notified when we received stock of the Ben Shahn print entitled MAXIMUS. As we now have a small supoly of this print, I am writing to inquire whether you are still interested in obtaining one.

The print is dated 1963, is $26\frac{1}{2}x30$ ° and is priced at \$325. We will be happy to send you one if you will write us to that effect.

Sincerely yours,

EGH/tm

sourchars are responsible for obtaining written permission con both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be sasyaned that the information my be published 60 years after the date of sale.

December Zl, 1963

Mrs. Donald Bear Esther Bear Gallery 1125 High Road Santa Barbers, California

Dear Mrs. Beart

Although you had mentioned that an invoice was enclosed with the last shipment of three pictures by William Dole, this must have been inadvertently omitted.

Would you be good enough to forward this invoice to us right away, please, so that the matter may be cleared through our books. Many thanks.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Helpert

RecTme //3/163

December 9, 1963

Mr. Francis S. Mason
Deputy Cultural Attache
Enited States Information Service
American Embassy
London W.1, England

Dear Mr. Mason:

For obvious reasons, I have not communicated with you since my letter of Movember 23rd and for the same reasons understand why I have had no reply. However, at this point, it is important for us to know whether or not you are going on with the plans for the Marin exhibition at the Embassy and if so whether you would like to have some traditional paintings sent on before the holiday transportation crush gets going. Won't you please communicate with me at your earliest convenience.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, necessariars are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the date of sale.

M

December 14, 1963

Or. Milton Kramer 1172 Park Avenua New York, New York

Dear Dr. Kramer:

The current minimum market values of the pictures submitted for appraisal are listed below.

Bernard Karflol NUDE WITH HAND MIRROR 12x16 011 \$500.

Leonard Baskin ANGUISH Ink & Wash Drawing 15x16 \$500.

Sincerely yours,

BOH/tm

THE WADDINGTON GALLERIES

WADDINGTON DALLERIES LTD . Victor Waddington, Loslie Waddington, Mahel Waddington.

2 CORK STREET, LONDON W1 . Telephone REGent 1719

11th December, 1963.

Miss Edith Gregor Halpert, The Downtown Gallery, 32 East 51 Street, New York 22 N.Y.

Dear Miss Halpert,

Rere is our settlement cheque covering the enclosed statement for the Marins which we have sold.

I have been in touch with Mr. Mason concerning the show at the Embassy, and I understand that he has written to you requesting some seven additional oil paintings, but suggesting that you might send us forthwith a list of sizes, so that where possible we would lend them frames, thus avoiding the heavy air freightage both ways.

We suggest also that you consign these paintings to us, showing on your sale or return invoice the net unframed price, at which we will insure them as the Embassy propose to have one account for the total insurance and expenses, instead of several items for the one exhibition.

We have promised to help them in any way possible, and we hope that they may get some press coverage in the Sumday papers, which the exhibition here failed to attract.

With good wishes, in which Leslie joins

ne.

Victor Waddington.

December 30, 1963

Mr. Francis S. Mason
Cultural Affairs Officer
United States Information Service
American Embassy
London W.1. England

Dear Mr. Masons

The additional oils for the John Marin exhibition at the American Embassy were packed by Budworth, unframed, and shipped to you through W. R. Keating and Company. In actual fact, they were shipped to The Waddington Calleries as you requested in order that they may loan you the frames.

This shipment was effected on December 24th.

With good wishes to you from The Downtown Gallery for the new year.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert Mr. Klaus Perls 1016 Madison Avenue New York, New York 10021

Dear Mr. Perla:

I have been going through my follow-up folder and found a copy of a note addressed to you about the Pascin photographs which I had mentioned to you previously.

A few days ago, I came across our clipping book and earlier records in connection with a memorial show held at
the gallery in 19%. This has so such material in addition
to photographs of paintings we had or have borrowed for
the exhibition that I thought I would let you know about
this as well. Believe me, I am not pushing you, but I
think since the idea is to have a catalogue resume, you
will certainly want this data. If you will let me know
when you plan to come in, as I have withdrawn the book
from the archive files, I can have it readily available.

Best regards.

Sincerely yours,

HGH/tm

rier to publishing information regarding sales transactions, sourchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

will I assemble the considerable publicity AFA has received in the nation's press, nor will I more than mention my exhibition IDEAS IN IMAGES which is both an aesthetic and financial success, having been booked 19 times.

AFA I will repeat is a vitally important organization which can meet the art needs of the nation. My only hope is that the promulgation of good ideas will assure that its series of services in the future will not be curtailed, and that people of vision and dedication will direct its course.

I now want to say farewell. I thank you for this opportunity to have been Director of The American Federation of Arts for 20 months. It was a great challenge and the accomplishments brought forth are contributions of which I feel proud.

Respectfully submitted,

Peter Pol. Director December 17, 1963

Mr. Gordon A. Miller 146 High Street Taunton, Massachusetts

Dear Popt

Your Christmas present from the gallery went out today via Railway Express. Please drop me a note as soon as you receive it as I am holding here the receipt, which I will sign for our records.

You will see that it is not a "little snow scene" or in fact any other kind of a scene. I hope you will give it a chance and will like it as much as I do. We can talk about the picture in detail if you like after you have seen it.

Anyway, I'll be talking to you soon

Much love,

December 16, 1963

Mr. Charles L. Grane Gallery Director Department of Art (Saint Cloud State College Saint Cloud, Minnesota

Dear Mr. Crane:

Much as we would like to cooperate with you, unfortunately we have no paintings available by Charles Sheeler as he suffered a stroke four or five years ago and is completely incapacitated. The only unsold painting in our possession has to remain here as an example of his work for the many visitors who are interested. We have declined sending it out for exhibition during this entire period. At the moment, there are a number of O'Keeffe paintings out and I would therefore suggest that you borrow the work of these artists from various institutions or collectors. If you wish, I can send you a list in your almost immediate area and I'm sure you will be able to obtain outstanding examples through such loans. If there are other artists on our list (the names appear below) with the addition of younger artists including Morris Broderson, Edward Stasack, Tseng Yu-Ho - and Doi, who have been added to our list I will be glad to cooperate with you.

Sincerely yours,

EGH/tm

nor to publishing information regarding sales transactions, sessivibers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stablished after a resourable search whether an artist or urbaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Gentlemenn:

would you please he so very kund

an to place the following collector, rames

on your answerment marking but.

Robert McVay
Boy State Fond
Rehoboth Village
Manachinetts

Ann Coopers 47 Barrier Street Providence G. Photo Jeland

Thank you.

Cooper

THE CILEVELAND MUSEUM OF ART

III50 EAST BOULEVARD AT UNIVERSITY CIRCLE CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND SHERMAN E. LEE. DIRECTOR TELEPHONE: GARFIELD 1-7340

December 11, 1963

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I am looking at the Davis which I like very, very much. I have been looking through Davis catalogues however, and I find another one in your collection which looks to be at least as good and I wonder if this is by any chance available to us. I am speaking of "Hot Stillscape for Six Colors," which was done in 1940. If this is available, I wonder if you could send me a price.

With kindest regards, I am

Sincerely yours,

Edward B. Henning

Curator of Contemporary Art

ebh; aw

Lecember 9, 1963

Mr. Van Deren Coke, Mirector University Art Gallery The University of New Mexico Albuquerque, New Mexico

Dear Van:

Much as I would like to be of help to you, I have been unable to obtain any information in connection with the owner's name of GREAT GOOD MAN by Marsden Hartley. We handled his work in the 1930's and still buy and sell his paintings, but have no record of other than those examples which pass through our hands. His estate has distributed his work very generally, but I would suggest that you communicate with the Rosenberg Callery which I am sure has a record of the bulk of his work which they handled for a good many years.

Best regards.

Sincerely yours,

EGH/tm

JOSEPH L. MELNICK 8838 CHATSWORTH DRIVE HOUSTON 24, TEXAS

Dec. 9

Downton Gulley -32 E. SIst St.

125. for Mr. Shahn's Blind

Botamist. We are stand to have this
inspirational piece of art.

(home), indicating the your of the Seriegraphe

Simuly,

- Jorn & Malmite

Matthew

is now a senior at the University of Rochester, mixing his studies, the filling out of applications for graduate school, and—what seems to have a major focus—working with extra-curricular activities. When interviewed, he was busy with a projected modern Irish drama fastival for which he is stage lighting coordinatur and publicity director. Even the New York Times seemed amazed at the fact that the University of Rochester, a school without a Drama Department, with a modest budget of \$4000 was putting on a five-day, six-play festival, including the world première of a play by Sean O'Carey, the American première of a play hy Paul Vincent Carroll, the second performance of a Sean O'Carey play (here they were scooped by Anta), and plays by Padraic Colum and Denis Johnston, both of whom are scheduled to speak.

Naturally Matthew could talk of nothing che. The purpose of this project, which is being led by last year's graduates and the present seniors, with the participation of almost 200 students, is to show the degree of student interest in draws with the hope that the University will create a more intensive program with perhaps a sub-department of draws and theatre within the English Department. Matthew's parents, whose interest in theatre has always been from the other side of the footlights, cannot help sympathizing with this major creative endeavor even when it prevents Matthew from writing his part of these Holiday Grostings.

Eric and his Jimmi

Jimmi and Bric's letters in last year's Holiday Greetings told of their baving bought land in British Columbia, near Fauquier, and of their plans to leave the cabin at Mile 210 on the Alaska Highway which they had built and lived in for several years. Since then we received a letter describing their departure and their adventures and asteadventures in transporting their gear from the cabin to Fauquier. Jimmi left first, to sell the various tocks, mitts and bats the bad knitted to the Indians and them go directly to Vancouver by bus. Bric was to pack and transport the gear to Pauquier and then join her in Vancouver. The Indians who had promited to help him get his stuff to the road gut other jobs and couldn't do so. Fortunately, Bernie, a friend whom they had met the year before when he was en route to Alaska by motorcycle, turned up, transporting his motorcycle and other possessions in a una-ton panel truck not too tightly packed.

Eric weate:

Jimmi left for Vancouver. We tried to get horses, trucks, cats, tractors, anything. Finally in desperation, we tried to drive the psual truck in and spent the afternoon jacking it out of a mudhole. (An old settler, Ray Fels, agreed to do the job with his work horse, Chub, which was 20 years old, weighed 1800 pounds, and had not worked hard for) years. Evic sold his chain sew for \$10 to pay Ray Fels.)

... We finally arrived at the pile of junk that we thought we would like to keep, and I separated it into light and heavy, fragile or whatnor. Then Bernie, Wayne (Fels' san), and I went to the cabin—I to clear out what we had used the last night or two there, Bernie to take my car bettery for his truck and to see the cabin, Wayne to take the wind charger, which we were abandoning. We were just leaving when Ray brought

James when the date of safe cannot be accorded by the information and the property of safe cannot be accorded by the canno



MUNSON-WILLIAMS-PROCTOR INSTITUTE

SIO GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

December 11, 1963

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

Sorry to learn that Stuart Davis is ill. I hope it is not serious as I have always had the deepest admiration for his work and spent a wonderful taxi trip with him in Houston, Texas, when he and I left the dull AFA meetings and bought cowboy hats for our young boys.

When you have a chance, please let me know the price of THE PRESIDENT. Your efforts on our behalf will be deeply appreciated.

Season's Greetings!

As ever,

Edward H. Dwight, Director

EHD: mwh

December 13, 1963

Time Inc. Books 560 North Michigan Avenue Chicago 11, Illinois

Gentlemen:

Regarding the enclosed bill, please note that we did not order this book, GRITAIN,

Can you arrange to have it picked up here at the gallery!

Thank you for your cooperation.

Sincerely yours,

Tracy Miller, Secretary to Mrs. Halpert

Terre sent rotted, 3/3/63

During the past several hundred years of Western emploitation of the African continent, the social and spiritual by-products of a technological civilization have been taken erroneously as measures for the cultural worth of non-literate sociation. Up until the present time, wost Western scholarship concerning cultural and biological aspects of race has been bandicapped by a strong tendency to rationalize prevailing attitudes toward the Negro. As a consequence the Caucasian, even under the best of circumstances, has tended to look upon the Negro -- African or American -- in a spirit of solicitousness or "Christian" tolerance.

Patronization can never provide a climate for other than superficial integration, however. In order for "equal regard" as well as "equal rights" to be achieved, the widespread misconception that the Negro's only past has been that of savagery and slavery must be challenged on both historical and esthetic grounds and supplanted by recognition of a heritage as valid in its own cultural context as is Western culture relative to its frame of reference.

A proper understanding and acceptance of this haritage is no less important to the Megro himself in his quest to become a fully integrated member of American society. "To give the Negro an appreciation of his past", Melville Horskovits points out in The Myth of the Negro Past, "is to endorse him with the confidence in his own position in this country and in the world... A Peopla that denies its past cannot escape being a prey to doubt of its value today and of its petentialities for the future."

The Museum of African Art will endeavor through a program of exhibits, cultural events, lectures, films, festivals, etc., to bring to the swareness of a broader public -- both white and Hegro -- in the Nation's capital, and by extension and projection throughout the country, the cultural background of the African people. Thus far the significance of traditional African culture has been grasped only by a very limited number of people in art and scademic circles.

In exhibiting the esthetic richness of African tribal sculpture, the Museum will attempt to provide an athnological context for it and to demonstrate at the same time its importance according to universal criteria of art. To do the latter, it will maintain permanent exhibitions of African sculpture in justaposition with the works of modern European and American artists, illustrating their relationship in form and demonstrating specifically the resuscitating influence which African religious sculpture has had upon Mestern accular art in the Twentieth Century. The Museum will carry out those several program objectives at different levels of sophistication for the several different audiences which it intends to reach.

and the same of th

December 15, 1963

Mrs. Milton Lowenthal 1150 Park Avenue New York, New York 10028

Dear Mrs. Louenthalt

In referring to our records, I can give you a valuation of \$5500, for the painting by Battner entitled TRANS... CENDANCE, painted in 1943 and measuring 30x40".

Sincerely yours,

BOH/to

ier to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and parchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaect is living, it can be assumed that the information my be published 60, years after the date of sole.



UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

December 24, 1963.

Dear Mrs. Halpert:

Many thanks for your letter and all its useful enclosures. Please let me know as soon as possible the method of shipment of the paintings and other accompanying details so that we can be on lookout for their arrival.

I shall be writing to you again when preparations for the exhibition here materialise. There is no doubt at all in my mind about the impact the show will have, especially with the oils you are sending. We are preparing a poster based on one of the glossies you have sent. Copies of that, and of course other material relating to the exhibition, will be forwarded at once when they are ready.

All best wishes for Christmas and the New Year.

Yours sincerely,

Francis S. Mason,

Cultural Affairs Officer.

FRANCIS S. Tolasav.

Mrs. Edith Halpert, Director, The Downtown Gallery, 32 East 51 Street, NEW YORK 22, N.Y.

TIME & LIFE BUILDING
ROCKEPELLER CENTER
NEW YORK \$0
JUDSON 6-1212

EDITORIAL OFFICES SOOK DIVISION

19 December, 1963

Edith Halpert The Downtown Gallery 32 E. 51st Street New York, N. Y.

Dear Mrs. Halpert:

In regard to our telephone conversation today, we wish to publish Ben Shahn's "Self Portrait Among the Churchgoers, "1939, in a volume of U. S. History.

According to the booklet published by The Museum of Modern Art, this painting exists in the Richard Loeb collection. Will you be good enough to let me know where the painting can be photographed, and may I meet with you to learn something about the story behind the painting in order that we may report it accurately?

We are facing a very pressing deadline so could I hear from you by phone as soon as possible? My direct extension is IL. 6-2065.

Thank you very much for your help.

Sincerely,

Theo Pascal

3212B

Time, Inc. Book Division

researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a researchbis search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the data of sale.

December 30, 1963

Mr. Mermann Warner Williams Jr., Director The Corcoran Gallery of Art Washington 6, D. G.

Dea Bill t

This is a confirmation of my consent to work with Mr. Riegel and to do anything I can to be of help in settling the matter of the gift to the Corcoran Gallery with no further loss of time.

Do let me know when we can meet - of course, preferably in New York, as it is very difficult for me to get away - I shall arrange my time accordingly and will assemble all the material to date for discussion. I look forward to hearing from you shortly.

Happy new year to Alice and to you and the rest of the family.

Sincerely yours,

BOH/tm

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permiss from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the informatio may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC. 575 Madison Avenue New York 22, N. Y.

appropriate

December 12, 1963

Mrs. Edith G. Halpert, The Downtown Gallery, 32 East 51st Street, New York 22, New York Dear Edith,

Miss Georgia O'Keefe has applied to the Association for the appraisal of a gonache by her.

Charles Demuth - Charles Duncan owned by him. You have Poster Portrait
been appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph of the work. Would you be good enough to appraise the work and send me your appraisal at your early convenience. Please also return the photograph with your appraisal.

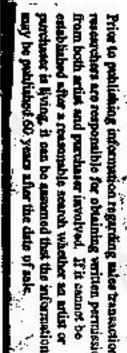
With thanks,

Sincerely yours,

Ralph F. Colin Administrative Vice President

RFC: j1 A735 Enclosures

\$ 1000 (1/2/63 W000 (1/2/63)





1632 Franklin Strort OAKLAND 12, CALIFORNIA Telephone Glassourt 1-2047

December 30, 1963

Mrs. Edith Gregor Halpert The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I mailed a check to you this morning in the amount of \$1400 for the two paintings I purchased during my last visit in New York. Visiting The Downtown Gallery has always been a source of enjoyment for me and the reason for this is its fine Director. Your warmth and personality is quite unique.

I hope that in the not too distant future we will have the pleasure of seeing you in sunny California. My sister joins me in wishing you a healthy and happy New Year.

Sincerely,

Bernard A. Osher

BAO:eck

P.S. Am enclosing our latest Statement of Condition along with a save-by-mail envelope for your convenience.

December 9, 1963

Mr. Lewis P. Cabot 308 Commonwealth Avenue Boston 15, Massachusetts

Dear Mr. Cabot:

You will note from the enclosed that mail addressed to you at Moseley has been returned. This is the second time this has happened within two days. Thus I am greatly disturbed regarding the shipment of the Shahn and Rattner to you via Boston Truck, which had the same address. Won't you be good enough to advise me immediately as to whether you have received the shipment, so that I can relax about the loss of these maintings. In the good old days, the Post Office would do the checking and forward the mail directly, but as we oldsters say, "Times have changed."

I do hope to hear from you by return mail. Best regards.

Sincerely yours,

EGH/tm



Gimbels

6 SICCANDI

NEW YORK 1, NEW YORK LONGACRE 4-3300

December 23, 1963

Mrs. Edith G. Halpert 32 E. 51 St. New York, N. Y.

Dear Mrs. Halpert:

We would like to take this opportunity to apologize for all the trouble and inconvenience caused you in reference to your charge account at Gimbels.

Confirming our telephone conversation of Monday, December 23, 1963, our records show your account in balance and Mr. Mancusi has been notified not to contact you as it was a store error.

If, in the future, I can be of service to you, please do not hesitate to contact me.

Sincerely,

A. Diamond

Assistant Collection Mgr.

AD/c1



December 17, 1963

Mrs. Edith Gregor Halpert, Director Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

Thank you very much for your kind letter of December 9. Your suggestion that we purchase several of Shahn's silkscreens rather than a small drawing needs to be looked into. I hope that we may hold back on that part for the time being.

With one thing and another, the meeting of the Acquisitions Committee has been postponed to early January, but I have been instructed to request that the Marin, Grey Ledges, Blue Breaking Sea - Region Cape Split, Maine, be sent down here in time for the meeting. Would this be possible? We would greatly appreciate it. I was asked to check with you whether this watercolor could be exchanged in the future for a more important example if such a work should turn up. In other words, would you give us an opportunity to acquire a key work by using this watercolor as part payment?

I also have another question. The evaluations of our Collection here are not up-to-date and we need to do something about this very shortly to provide the Collection with realistic insurance. Would you be able to tell me what the fee is among appraisers for evaluating museum collections, both en masse and single items?

Thank you for any help you can give me on this and with best wishes for a peaceful and happy holiday season,

sincerely yours,

Head of the Museum

GV:mc

Gudmond Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION . 1280 Peachtree Street, N.E. . Atlanta 9, Georgia

nor to publishing information regarding select transactions, researchers are responsible for obtaining written permission one both artist and particles or involved. If it cannot be stablished after a reasonable search whether an artist or partitioner is kiving, it can be assumed that the information easy be published 60 years after the date of sale.

Prior to publishing information regarding raise transactions, resonathers are responsible for obtaining written permission from both wrist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Muinersity of Motre Panne Notre Panne, Indiana

The Matteretty Art Callery

December 12, 1963

Mrs. Bdith Gregor Halpert The Downtown Gallery 32 E. 51st Street New York 22, New York

Dear Mrs. Halpert:

As of this date we have not yet received the blue blanks we sent you with information relating to the items you are sending us for our show in January. If you have not already sent these off to us would you please do so as soon as possible? We would like to include as much information on them as we can in our catalog.

Thank you again for your attention to this matter and may your holidays be blessed with the many joys of Christmas.

Yours very cordially,

Rev. Anthony J. Lauck, C.S.C.

Director, Art Gallery

AJL/pz

for to publishing information regarding sides transactions, sourchers are responsible for obtaining written permission on both writt and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaefer is living, it can be assumed that the information are he mathiahed 60 years after the data of rule.

December 16, 1963

Mrs. Katharine Kuh 30 East 68th Street New York, New York

Dear Katharine:

I am sending you this note as a reminder because I want to make certain that the paintings you selected for the World's Fair will be set aside for you and since I made no notes I am afraid that I may slip up otherwise.

It was good seeing you and I was very pleased with your enthusiasm for the paintings you chose. Best regards.

Sincerely yours,

EGH/tm

Hatte.

for his \$18, AFA now asks members to support its national educational program in the arts by taking out a higher category of membership. Apparently this campaign has had some effect as, based on the eleven month period of 1963, Membership Income amounts to \$78,666 as against \$66,166 for 1962 - an increase of \$12,500. This represents 27 aditional Supporting Members who pay \$65 annually and 46 additional Sustaining Members who pay \$100 annually. One letter received from an individual member read, "That was a very appealing letter you sent. You may change my Membership to Sustaining from Contributing. I enclose \$100."

In this connection I would like to remind you of the Fred Palmer Report and, particularly, the analysis of it by Mrs. Kaplan, Mrs. Navas, Mr. Easby and myself. The two main points were (1) develop Sustaining Members - one thousand members at \$100 annually, pledged for three years and (2) Corporation support to be augmented through Corporate Membership, minimum \$250 annually.

Let me now touch on the consolidation of the AFA staff, of which we were able to reduce salaried employees by four. It was my hope that by giving certain individuals additional responsibility, a greater feeling of loyalty to the Federation would result, and that for the greater responsibilities embraced, substantial increases in the salaries of these key people would be forthcoming in the year 1964.

It was also my intention to secure the cooperation of the various departments so that the department units would operate cohesively and more efficiently. For example, all printing would be the responsibility of one individual who would not have any responsibility for exhibitions. The person in charge of printing would be cognizant of the needs of the various departments, especially as they pertained to "deadlines." Coordination would enable the printing department head to always have catalogs on hand for the Exhibition Department. All printing for Membership, Promotion, and Adminstration would be anticipated, thereby saving us considerable costs for overtime or printing outside our own little shop.

During this year I was happy to see the AFA Associates come into existence because of the efforts of Mrs. Howard Sloan. I trust that this group of interested women develops a program which will be beneficial to AFA and that the end result will be financial assistance to the Federation rather than that the Associates become another expense to AFA. A strong group of Associates, made up of energetic young men and particularly women,

Prior to publishing externation regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is fiving, it can be assumed that the information may be published 60 years after the date of sale.

rice to publishing information regarding sales transactors are concerning written permitors both written and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist archaser is living, it can be assumed that the informating be published 60 years after the date of sale.

THORNSJO, SMITH & JOHNSON

45.7

FIRST NATIONAL BANK BUILDING MINNEAPOLIS 2, MINNESOTA

DONALD K. SMITH LEE M. JOHNSON DOUGLAS THORMSJÖ GARY E. PÉRSIAK

612-120-6743

December 23, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

The company that I started, and the company which purchased "Youth's Guide" and "Sarah Jane Sherburne of Farmington, New Hampshire", has been sold. The new owners are not interested in retaining the two aforementioned pictures. If you know of anyone who would be interested in purchasing these pictures, please let us know.

Very truly yours,

Ohylas Thom

Douglas Thornsjo

DT/jh

December 30, 1963

Miss Nina Kaiden Ruder and Finn Inc. 130 East 59th Street New York, New York 10022

Dear Nina:

In my annual clean-up job of going through my follow-up folder, I find among the many papers our correspondence relating to the Stuart David "poster" for the World's Fair.

Just so that I can put my files in beautiful order for the new year, I am checking to find out whether this idea is still in the offing or whether I can just send all the correspondence to file, will you therefore be good enough to let me know at your convenience.

And may I take this opportunity to wish you a very happy new year.

Sincerely yours,

FOH/tm

P. S. Would you please ask me Halley to send me photographs of the damage. Many thanks.

The plant to the treation.

Separati (Maria) Separati Separati (Maria) Separati Separati (Maria) Separati Separati (Maria) Separati

And the standard of the standa

A. 185 ... 1 ... 30 3 A time of a play and at a different of west very A DEL GRADE CONTRACTOR OF THE ,我们就是我们的,我想到这个时间,我们就是我们的,我们就是我们的,我们就是我们的,我们就是我们的。 PRINTED A TRANSPORT OF THE PROPERTY OF THE PRO are like a 5 mil of the same of the same of the same of matter to the control of and the office special of the law top again the first two transferred to the contract of the c and the property of the second was there all the said of the first the said of the at differ inches properties and an extended the temperature of Control of the same to the trace of the same of the sa Committee to the committee of the commit wence are an other than the second of the se A CONTROL OF THE STATE OF THE S with the figure and the first as a market of a set of the set of a set and the tenth of the form the second of the Lating training providence

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Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permissi from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information may be published 60 years after the date of sale.

COLLEGE OF FINE ARTS | UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

December 18, 1962

University Art Gallery

me me for for form

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, N.Y.

Dear Mrs. Halpert:

In the catalog you prepared for the New Mexico exhibition held in your gallery a few years ago, there is a notation that Georgia O'Keeffe first came to this state in 1917. We realize of course that she came here as a more or less permanent resident in the beginning of 1929 and would like to substantiate this earlier visit for catalog purposes. Can you give us some details about this 1917 stay in New Mexico? We certainly do appreciate your cooperation in regard to this exhibition we are organizing in conjunction with the Amon Carter Museum of Ft. Worth.

Thank you.

Sincerely,

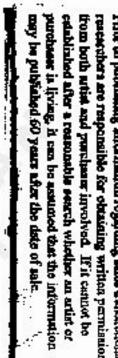
Van Deren Coke

Director

VDC:bex



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STANDARD PYROXOLOID CORPORATION

MANUFACTURERS AND FABRICATORS OF PLASTICS SINCE 1907

SHEETING . DRESSING COMBS . FINE COMBS . MIRRORS . BRUSHES . TOILET ARTICLES . HAIR ORNAMENTS . MOULDED PLASTICS

LEOMINSTER, MASS.

Den Edeth. Enclosed are photostets of your approval of 1961. The items under examination are the two Charins and the O Keeffe The examiner has indicated he would be polisfied if he could have in his file a letter from you lesting the prices you received from sales of similar STANDARD

THE MUSEUM OF MODERN ART

NEW YORK 19

IT WEST SOM STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

Dear Edith:

I have given the following four lithographs to the Print Department of the Museum of Modern Art:

200 78

Winter. 1934.

90

Dawn. 1934.

MO)PIE

New England Landscape Cemetery. 1941.

- an

Taes. 1941.

I would appreciate your giving me the current valuations on these prints.

With simere thanks,

Sara Kuniyoshi

clor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be nablished after a reasonable sourch whether an artist or or otherer is living, it can be assumed that the information say be published 60 years after the date of sale.

The project enjoys, furthermore, the endorsement of Commissioner of the District of Columbia, Mr. John Duncan; the President of the District's Board of Education, Mr. Wesley Williams; Assistant Secretaries of State Mennen Williams (for African Affaire) and Lucius Battle (for Cultural Affaire) as well as the Department's Protocol Office. In addition, the willing support of several interested officers on the White House staff has been expressed.

The petromage of the African asbassadors is presently to be solicited not so such for donstion of works of African art or for financial contributions as for their participation in an institute which will, in effect, serve as a cultural center in the United States for the African nations.

With the above preparatory steps having been taken, the Conter feels ready now to solicit financial support. Tax except status for the Center which has been in existence as a non-profit educational institute for over a year, formally incorporated since March 1963, is anticipated shortly.

Until such time as the Museum's existence makes possible the extensive effort that is contemplated to win broad community and national support, a number of foundations are being appealed to for partial launching grants. A total of \$300,000 will be needed for the Museum to become fully established with operation gussanteed for the first two years.

Included berewith, together with a more complete rationals for the Husens, are excerpted statements corroborating our thesis from The North of the Negro Past by the late anthropologist Melville Marshavits; and copies of letters reproduced with the permission of Consissioner Duncan and Assistant Secretaries Williams and Battle which are representative of the support and endorsement that the Museum has thus far won.

Consideration of this project by the Phelps-Stokes Fund would be deeply appreciated. I will be glad to supply any additional information desired and, if appropriate, as propered to come to Now York to discuss the project in person. I would welcome equally the visit of a representative in Washington where the several manifestations of our progress thus for might be observed firsthand.

Sincerely yours,

Warren M. Robbins Director

Loc Losures

Watelf

December 16, 1963

Mr. Jerry Bywaters, Director Pallas Museum of Fine Arts Dallas 26, Texas

Dear Jerry:

Many thanks for your charming note. It is a coincidence that Bob Griffing stopped off at the gallery on his way from Paris to Monolulu, for he too has resigned his post as Director and is devoting himself to writing, etc. all of which he had been postponing these many years. One of these days, I hope to reduce my gallery activity to some degree so that I can carry out similar plane as well.

And so, good luck to you in your new set-up. Perhaps this will allow for more frequent visits to new York. In any event, I hope to see you and Mary in the very near future. Meanwhile, very best wishes for a happy holiday and a good new year.

Sincerely yours,

mon/tan

ior to publishing information reparting sales transactions, searchers are responsible for obtaining written permission on both actist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or reclaser is fiving, it can be assumed that the information sy be published 60 years after the data of sole.

December 23, 1963

Miss Lynn Slavitt 22 Oakwood Avenue White Plains, New York

Lear Miss Slavitt:

After reading your "Special to the New York Times" report that you sent me, we are prepared to cooperate with you by lending sculpture (bronze) by William Zorach and possibly two of our other artists, watercolors by John Marin, Max Weber, Stuart Davis, Ben Shahm and a few other artists as well as a number of graphics, all of which are less vulnerable than oils, marble, etc.

If you will let me know who will call on us to make the arrangements and when, I will plan to have some material - or if you prefer and will let me know how soon you need the data, I will make up a list for you. To let me know.

Sincerely yours,

EGH/tm

December 20, 1963

Mr. Frederick W. Ness Executive Vice President Hofstra University Hampstead, L.I., New York

Dear Mr. Nessi

Indeed I well remember having met you with Eleanor. I certainly will be prepared to be most cooperative in any project with which you are connected. However, in the case of Max Weber, there was an exhibition of his work in Long Island very recently. This was held at the Chase Manhattan Bank in Great Neck in October, 1963 with a good many loans from Mrs. Weber, who was most reluctant to lend the pictures at that time and will certainly oppose any additional exhibitions in that area for a long, long period. Although she is a very fine person, she is rather difficult to deal with in relation to exhibitions of her late husband's work, following his pattern with which we struggled all these years.

If you would be willing to go to the expense of borrowing paintings from public and private collections throughout the country, I would be glad to supply a list. I'm sure you can understand the situation.

My very best regards to you and Eleanor and I hope to see you in the near future.

Sincerely yours,

FGH/tm

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

11th December 1963

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear Edith,

Thank you for the cheque for the three
Dole collages. I'm sure it will help make Bill's
Christmas happy and I am more than happy about this
and about your other ideas for Bill. In the biographical material I sent you on Bill I wonder if I
missed the newest page which listed his last one-man
show at the Graham Gallery as of four years ago.
However, this gallery did so little for Bill. I
do hope your plans for a one-man exhibition will
work out and I'm sure Bill will be very pleased
about it as an exhibition in your gallery puts
a certain stamp of approval on any American

I can't believe you are moving but I certainly understand your annoyance with the first floor popper inners and various assorted nuts. It is exactly what I am trying to avoid here.

My arrangement with Bill Dole is exclusive representation. He shows at Rex Evans Gallery in Los Angeles about once a year on the same basis of 10% to me and 23-1/3% to him. Bill is to have a show at the La Jolla Museum in April and possibly in Phoenix after that. Both of these shows will be about half borrowed pictures and I feel certain

Gradon Jake

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

DEPARTMENT OF PRINTS AND DRAWINGS UNA E. JOHNSON, CURATOR

18 December 1963

Mrs, Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York City

Dear Edith Halpert:

A note to let you know that the Director of the Museum is sending a letter to Dr. Milton Kramer acknowledging his generous gift to the Brooklyn Museum through the offices of the Downtown Gallery.

It seems that our next truck pickup date (LeBrun Truck) is January 7th. Our registrar will be in touch with you about it. However, if it is not a convenient date please let us know at once.

Warm regards,

Una E. Johnson

UEJ:no

their to publishing information regarding states transactions, the archers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be applicable after a reasonable search whether we exist or surchaser is living, it can be assumed that the information sty be published 60 years after the date of sale.

December 16, 1963

Mr. Marris K. Prior, Director Memorial Art Gallery University of Rochester Rochester, New York

Dear Harris:

I don't recall whether or not I had answered your letter regarding the photographs, but to make sure I do want to let you know that a number of these have been picked up by the press and although we made an effort to obtain these, you know how impossible it is to get any response. If and when they arrive, I will be sure to forward them to you. Meanwhile, I am sending the Harnett material under separate cover.

Affectionate regards to Anne and you.

Sincerely yours,

EGH/tm

Macamber 30, 1963

Miss Missbath J. Stansk Grimmali Wollege Grimmell, Lows

Dnar Miss Stanek:

Thank you for your latter and your interest in the Yourtown Gallery.

I am morry to tell you that the gollery is closed during the suggest months are no bear one acula have no mend for additional merson of or the time. * do wish you wery good tuck in the first or last to about in your chasen field.

gradem in commen

ling to the line delicated

Miss Elizabeth J. Stanek Grinnel College December 30, 1963

researchers are responsible for obtaining written permission from both artist and purchaser asympted. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES GOODMAN GALLERY THE PARK LANE - 33 GATES CIRCLE BUFFALO 9. NEW YORK

FORMERLY & Contemporary Paintings

December 28th

AREA 716 - TELEPHONE TT 5.3250 CABLE ADDRESS - GOODGAL - BUFFALO

Dear Mrs Halpert:

Enclosed are two Polonaid shots of the Sheeler drawings. I am not much of a camera man , but I think that these are quite sufficent considering who took thum. The spots are in the film and not in the drawing.

I hope you have had a pleasant holiday and I hope you have a fine healthful New Year.

With my kindest regards,

James N. Goodman

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searchers are responsible for obtaining written permission on both artist and purchaser involved. If it centre be ideblished after a reasonable search whether an artist or archaese is living, it can be assumed that the information sy be published for years after the date of spie.

JAMES GOODMAN GALLERY THE PARK LANE - JJ GATES CIRCLE BUFFALO S, NEW YORK

FORMERLY & Contemporary Paintings

December 13,1463

AREA 716 • TELEPHONE TT 5.5250 CABLE ADDRESS • GOODGAL • BUFFALO

Dear Mrs Halpert,

x 8mJ 12/20

As per our conversation I would like to find out a fair market value for the following four items:

(harles Sheeler "Barns" 1917 drawing 6" x8 15/16" "Barns, fence in Foreground" 1917, drawing 5½" x 8 15/16"

Ben Shahn

" Anabs " watercolor 15 1/8" x 104"

"Mother & Child" ink drawing 17" x 10 7/8"

In my opinion the Shahns are very early. I have completed the appraisal except for the above items. I hate bothering you but I want this to be very accurate and I know you like things that ways is.

My best regards,

James N. Goodann

10

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

OLympia 7-1549

Dear Edith (forag (troop morris is on improved on the owner any more but Sin trying to figure out some Bung of sitter-keep or he won't be alone as

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dec. 14, 1963

Tracy Miller
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

I would most appreciate it if you would send The Blind Botanist as soon as possible. I have arranged to he we a friend pick up anything that is delivered for me to the postoffice. She will check my mail and pick it up as soon as the postoffice notifies me that it has arrived.

If you are not sending it by mail, parcel post, and perhaps it is too large, but are sending it by express, she will be at my spartment Friday mornings, both Dec. 20 and 27 -- but only from 8:30 to noon. Please instruct delivery at that time. She will sign for it -- Mrs. John (Austra) Danovskis.

I had hoped to have the serigraph today, alone it is intended as a Christmas present. As I am going out of town, I have postponed the present exchange to New Year's Evo, but I must have it by that time. I am not returning until the morning of the 31st, and then shall be at my office all day, so if it is not delivered before then I will not have it in time. This would be most embarrassing to me.

I am counting on you not to disappoint me.

Sincerely,

Missue Spenier

Mildred Spencer 214 Highland Ave. Buffale, N.Y., 14222 Appr.

December 20, 1963

Mr. James N. Goodman The Park Lane 33 Gates Circle Buffalo 9. New York

Dear Mr. Goodman:

In referring to our records, I would consider the following appropriate prices for the early Shahms which, as you probably know, are not as desirable as his later work and therefore are priced accordingly. Many of these were gifts from Shahn to his family and friends and are constantly turning up in the market.

ARABS

W.C. 15 1/8x10+ \$650.

MOTHER AND CHILD Ink 17x10 7/8 \$400.

In relation to Sheeler, it is very difficult for me to estimate values without seeing photographs as some of the early drawings are very valuable and others are not. Would it be possible to send me some snapshots so that I can give you the correct information?

Sincerely yours,

EGH/tm

PETER POLLACK, DIRECTOR AMERICAN FEDERATION OF ARTS, RESIGNS

Peter Pollack, Director of The American Federation of Arts, announced today that he has submitted his resignation, effective January 1, 1964. Mr. Pollack leaves the Federation to become public relations counsel for The Committee of Artists' Societies which represents thirteen New York and national art organizations whose purpose is to secure the proper pavilion, assemble and display a major exhibition of contemporary American painting, sculpture, and graphic art at the New York World's Fair in 1964-1965.

Representing this comprehensive committee of leading art societies for the World's Fair Exhibition will be the first activity of the newly formed Peter Pollack Associates, an organization specializing in public relations in the arts. The new organization will serve art museums and art organizations, conceive art programs for industry, and provide consultation for architects and city planners in the field of architectural and interior utilization of the visual arts.

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> Ken Smanier your. Hrem & Stradard (mas Cobert to)

researchers are responsible for obtaining written permusion nom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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December 30, 1963

Mr. Arthur Polansky School of Creative Arts Brandeis University Waltham 54, Massachusette

Dear Mr. Polansky:

I have just returned from a short vacation and found your letter awaiting me. Indeed, I will be pleased to see you and would suggest that you telephone to make an appointment - although I want to advise you in advance that I am not planning to add to our roster as I am tapering off in my activities after 37 years of gallery functioning.

Sincerely yours,

FGH/tm



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1 December 11, 1963

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

Can I be a terrible nuisance to you? Mr. and Mrs. Julius Zieget who were the largest lenders to our Shaker exhibition have very generously offered to give us the bulk of their collection and of course we need valuations, and I honestly don't known who else to ask but yourself. The single photographs are quite uncomplicated and clear. The group photographs are complicated and perhaps unclear. We have written onto the group photographs the numbers of the individual pieces in the catalogue, and I am sending you the catalogue in case you have mislaid or discarded yours.

With kindest regards and hoping that you'll be willing to help us out, I am,

Very sincerely yours,

HENRY P. McILHENNY

Curator of Decorative Arts

Herry P. Mellhermy

job ence December 23, 1963

Mr. Gudmand Vigtel
Head of the Museum
Atlanta Art Association
1280 Peachtree Street, N.E.
Atlants 9, Georgia

Dear Vig:

Upon receipt of your letter, we requested Budworth to pack the Marin painting GREY LECGES, BLUE BREAKING SEA - REGION CAPE SPLIT, MAINE and ship it to you via Air Express in order to have it reach you in time for the meeting.

Also, I can assure you that if and when you wish to make an exchange for another painting by John Harin, we will be very glad to credit the above in the exchange arrangement. Of course, John Jr. and I feel that it is one of his father's major examples, but opinions vary and, although I feel it should remain as one of his representations at the Atlanta Art Association, again I repeat we will swap at your pleasure.

The appraisal business has become one of the most serious problems in our lives during the past two or three years. With all the phony prices as well as some real ones which appear in the press, all collectors and museums feel that the values of their paintings or sculptures or drawings or whatever shoot up on a monthly basis and we are all deluged with requests for new appraisals. In the cases where the work of art is being presented to an institution and the donor is entitled to a tax deduction, the Art Dealers Association is the only organization which may make the appraisal, which in turn will be accepted by the Department of Internal Revenue. If on the other hand, this is merely for insurance purposes, most organizations refer to Parke-Bernet which has a special department for this purpose, as there is no one dealer who is equipped to make the survey on works by artists with whose prices he is not familiar. Until a special bureau is formed - and I believe there will be one in the near future to carry the load - I can think of no other source for this information and regret that I cannot be more helpful to you.

Meanwhile, happy holiday and a good new year.

Sincerely yours,

Prior to publishing information regarding sales transactions, meanwher are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES
ALLAN D. EMIL
BEO MADISON AVENUE
NEW YORK 21, N.Y.
PLAZA 1-0670

HAROLD NIEVAL

December 17, 1963

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Edith:

At your convenience, would you be good enough to let me have the photograph of the small Kuniyoshi Casein that you sold for \$2,500. in your last sale. I would like to have the size, etc.

I am completely dissatisfied with the appraisal of the Association, and I will need the information from you in order to substantiate a proper appraisal.

Many thanks.

Sincerely,

ADE:sw #211 llea

December 16, 1963

Mr. Henry P. McIlhenny Curator of Pecorative Arts Philadelphia Museum of Art Benjamin Franklin Parkway at 26th Street Philadelphia 1, Pennsylvania

Dear Mr. McIl henny:

Much as I would like to be of service to you, the furniture field is completely alien to me and I have no idea what orices Sheker furniture fetches and whatever data I would supply would be completely inaccurate. As a matter of fact, we hired someone to appraise the Sheeler collection and based on the two or three items I came across in my travels during the past five years, the figures were utterly ridiculous in comparison. Surely there must be someone in Philadelphia who deals with furniture who can give you the desired information. If not, perhaps Mr. Glover of the Shaker Community Inc., Bancock, Massachusetts, who certainly knows the material, can be of assistance to you.

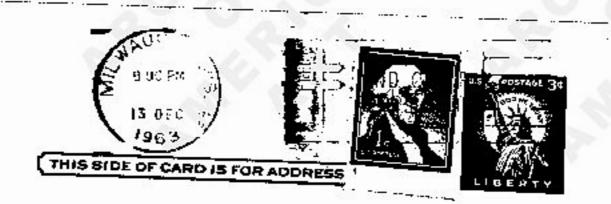
Again, I express my regret. The photographs were all mailed to you several days ago.

I hope you have a very pleasant holiday and a happy new year.

Sincerely yours,

EOH/tm

nor to published 60 years after the date of cale.



Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

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clor to publishing information regarding sales transactions unperchars are responsible for obtaining written permission on both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or rechaser is living, it can be assumed that the information my be published 60 years after the date of sale.

I am scrry to see the paintings go, but delighted to have had the opportunity of studying and exhibiting them.

Thank you again for your help and interest.

Sincerely yours,

Mary C. Black, Director (Mrs. Richard Black)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether so artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 16, 1963

Mr. Donald Morris 20090 Livernois Detroit, Michigan

Dear Don:

Now that I think of it we sure broke all conversational records the other night. I had no idea that it was so late until I looked at my clock. I hope you did not have to drive back to Detroit that morning. In any event, it was good to get rid of so many gripes and to realize that there were others who felt as strongly as I do about the current sick situation and about the dirty word "integrity". Keep up the good work.

The Rattners arrived and have been duly checked out on our records. Also, the invoice for the Ben Shahn is now enclosed and I am glad that another outstanding Shahn will be added to the Betroit group which is mighty powerful and inclusive. Ben certainly had a record year in sales, to say nothing of his nine publications to date. Fortunately, his work sustains its high standard and I now agree with him that all this outside activity serves as a stimulant. However, I wish he would concentrate more on his painting and produce more work for exhibition purposes. Some day we might be able to arrange a real whopping exhibition of his work at the Morris Gallery.

Best regards to you-all.

Sincerely yours.

FGH/tm

December 23, 1963

Mr. Frederick S. Wight, Chairman Department of Art, Dickson Art Center University of California Los Angeles 24, California

Dear Fred:

I hope you will forgive me for my apparent inactivity, but I have been so snowed under and suffering from a state of utter fatigue plus considerable confusion about my moving plane - all of which in sum total have overwhelmed me completely.

However, I have not neglected the Lavis situation and you might be interested in the fact that his latest and biggest painting, which was included in the Lunn exhibition at The Tate Gallery, has just been purchased by E. J. Power of London and will remain there. I am writing to Rothenstein to release this painting to Mr. Power and will take this opportunity of writing to him about the exhibition, suggesting that possibly he can get some local help in relation to the expenses involved. Also, I will communicate with Mason, Cultural Affairs Officer at the American Embassy where the Marin show is about to open directly after it appeared at the Waddington Galleries which of course undertook the expenses involved. Perhaps he can do some electioneering there also.

Another idea that occurred to me has to do with an arrangement tentatively made with Dr. L.J.F. Wijsenbeek, Director of the museum at The Hague who was overwhelmed when he saw the work of Arthur Dove and decided to have an exhibition at his museum, paying all packing, transportation and other excenses round-trip. He might be interested in having the Davis show, but I cannot approach him until the Dove arrangements will have been completed after the first of the year. It certainly is unfortunate that the international council can't be involved in this project, but my standing with the group in charge is mighty shaky and there's no object in my making any attempt.

As for the Fove books, can you tell me what the University Press would charge us for 100 copies, or what they would take for the whole lot? Perhaps I can get Wittenborn and Weyhe interested. I have never tried, but the figures would have a strong bearing on the matter.

It is now way past bedtime and I shall close with the best wishes to you and Joan for a very, very happy holiday and a wonderful new year.

As ever,

DEPARTMENT OF ART

University of Illinois, Urbana

December 28, 1963

Mrs. Edith Gregor Halpert Downtown Gallery 32 East 51 Street New York, N.Y.

Dear Mrs. Halpert:

I am interested in Rattner's theme of the Window Cleaner for reproduction in my book on The Window in Art. In the Whitney catalog, Four American Expressionists, there is reproduced his number 1. I would brefare to use a different example, not yet published. Could you indicate to me where one could be found? I shall be in New York during the month of January and then perhaps could see it and arrange for it to be photographed.

Thanking you in advance for your help,

Sincerely yours,

Carla Gottlieb

Associate Professor of art

would be of inestimable value in developing a vital program within AFA headquarters for the general public, as well as in assisting the staff in its national program of services.

I had hoped that from the AFA Associates, Trustee material for the Federation would evolve. This should certainly be considered for the more active and dedicated Trustees there are on the Board, the easier will it be for the President and the Director not only to meet the financial obligations and the deficit incurred by the AFA program, but it could also be the very life line of the Director to the Board and serve as a needed stabilizer in the storms that beset any Director and his Board. Vitally necessary for the development of AFA's potential program is an energetic group of Trustees who are dedicated to the expanding program of AFA.

I am happy to say that the Director's Report at a previous Board of Trustees Meeting, in which he asked that a special fund be established to underwrite exhibitions fees for colleges and museums who desire but cannot afford to pay for AFA exhibitions, brought a response from Mr. Herbert Rothschild and Mrs. Nannette Rothschild, who offered to contribute \$5,000 a year for three years for the establishment of the first of these Special Exhibition Funds. Negotiations are now going on with several other foundations in an attempt to secure additional contributions in this category: The Graham Foundation in Chicago, whom I requested to underwrite architectural exhibitions and asked for a grant of \$10,000 a year for three years; The Kress Foundation, which last week contributed \$2,500 and at their next annual meeting would be in a position to consider programs specifically designed for this great art foundation.

I have written an interim report to the Ford Poundation regarding the Artists-In-Residence-In-Museums Program. This is a three year program, as you know, in which the Ford Foundation contributes \$57,000 per year on September 1. I am happy to report that as of this minute 29 artists have been assigned, three of whom have already completed their assignments. Ecstatic praise from the artists, the museum directors and the general public which benefited from this program is being received continually. I refer you to the Interim Report dated December 1 to Mr. Lowry, in which I quote from reports received from Mr. Jan Cox, artist, and Mr. Keith Martin, Director of the Roberson Memorial Center, Binghamton, New York, and Mr. Cleve Gray, artist, and Mrs. Nan Sheets, Director of the Oklahoma Art Center, Oklahoma City, Oklahoma. (See Appendix B)

. . We saw children waiting in darkness, as we pulled close to Fort St. John, and realized after a minute's puzzlement that they were awaiting the school bus. They ruse like miniature gobline through the night and the mist, and them faded as if they were moving and we were still.

Days and nights of ice, mow, the end motor trouble followed. Einelly they reached Pasquier and the Orculti' form where they left their goods to remain until they come to settle on their land.)

Our trip from Pasquier to Vancouver was even more fantastic. Prom lack of oil on that long hill, we had a knocking con rod, and soon we were operating on just four cylinders. The muffler was no longer on the truck and we sounded like a large dissel truck. The starter wouldn't work on four cylinders, so we had to park on a steep downgrade. And there was quite a question whether we would make it at all. But we concealed our doubts from Chob, as we had named the truck, and old Chub pulled us down the long night grades of the Okanagan Valley, with the lake dark congealed mist squirming through the mountains, to the superhighways of the France Velley and finally, to Vancouver itself, where we finally parked in a feeling of disbelief. As Bernie mid about me, "Eric didn't believe in miracles—before this."

(Since then, Jimmi and Eric have been living in Vancouver, where they are both working. Eric in the photography lab of the daily paper, the Vancouver Son. Though they are well and happy, they much prefer country to city life, and are looking forward to going to their land in the spring.)

Chinh down to water him. Then we all went up, Ray having decided to take averything in one lead, to take it slow and test Chinh often, so as not to have to come down again the natt day. So it was all heaped up, tarped over, and webbed in with countless ropes. We then started out with most of as pushing to help start the sleigh. It was slow, hard work, not just for Chinh either. At every hill, Ray would say, "Is this the fast? It must be the last." It never was Darkoess came long before we were anywhere near our destination. We would stop and go, dig and paw up the steeper hills, posh hard and then kick the brake into the ground to keep from sliding backwards. And then we were over the divide and most of the way was down or level, except for a few stream-dips near the highway. This we zigzagged up, finally putting Chinh on the end of the wague, so he would have firm footing. We almost didn't make it, but finally we pulled in close to the cabin door at 210.

(The next morning they aspecked the sleigh, and though it looked impossible, parked everything into the panel truch, around Bernie's motorcycle.)

... It was 8 or 9 P.M. when we started the long drive. The coad was packed mow, with occasional ity spots. The truck steered band, because of the weight on the back, pushing the front and up. A fitteen kinggin didn't help either. Suddenly, the cabin at 210 harmed in the darkness and then was gone, to be forever beckening from the past.

We kept on driving, slowly passing miles and muskeg; two cow moose slowly lumbered across the read in front of us; and the curse ewisted and the twists turned. The truck was jummed up against us, close at our elbows, underfoot. We were entwined in our Odymay, house tysin moving with us, and as we travelled, our words curned to the search—the search for truth, meaning, or whatever you choose to call in. Bernia

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mail pe integrape en leurs services des et este est est en estado de la estado del estado de la estado de la

Behind the Maseum's objective to promote recognition of the significance of African culture lie a number of inter-related purposes: to provide a basis for greater respect by the white community for the Negro in America and to provide at the same time a foundation for that self-esteem and pride of beritage which is indispensable to the social maturation of the Mugro and his full acceptance into the greater American society; to foster a much deeper level of inter-cultural understanding between the United States and the new nations of Africs, not only as a means of lending cultural legitimecy to the background of the American nagro, but as a better foundation for the three-cornered relationship between Africans, Americans of African descent, and white Americans. By providing a communication wedge for Americans, a more general understanding of African art can be an important step toward the creation of a broader community of values in which such relations can be carried on. Serious interest in African culture by Americans, furthermore, cament but help to promote greater receptivity on the part of African representatives toward American attitudes and values, compensating in some measure for those chargeteristics of our society which tend to alienate them. Such receptivity bears direct relevance, in the last analysis, to effective foreign policy.

With these several purposes, the Nuseum concept goes beyond the basic goal of art education to the vital problems of social and political understanding.

As an inter-disciplinary project, the Museum has the added educational objective of integrating and, through means of "responsible popularisation", diffusing among a wider public, the perspectives of the sciences and the arts. These objectives are in fulfillment of the broader purposes of the perent Center for Cross-cultural Communication which, in addition to its Nuseum project, is engaged in several related pilot orientation and publishing activities.

I do not believe that an institution as broadly conceived and yet as specifically focused as the proposed Museum exists elsewhere in this country. Its location is Mashington is particularly apt since mignificant numbers of people from three cultures -- African, the American Magne community, and the broader white society -- are in daily contact, but where there is little essential communication among them. In the Mation's capital also, the Museum through its programs and through the promotion of its special message would be in a position to influence in some respects the attitudes of government officials dealing at both the demostic and international levels with problems of cross-cultural understanding. An added adventage of its location in Mashington is that thousands of tourists and businessess would be able to visit it and would be encouraged to do so.

UNIVERSITY ART GALLERY

December 13, 1963

Wir Medanthe West is Paul P. Steller

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51st Street New York, New York 10022

Dear Edith:

On looking for the address of the Rosenberg Gallery in the New York directory, we discovered two listings. Would you be good enough to see that our letter regarding the Hartley, painting reaches the proper one.

Thank you very much.

Sincerely,

Van Deren Coke.

Director

jkc

forward 3

MUSEU DE ARTE CONTEMPORÂNEA

and the state of the property of the state o

PARQUE IBIRAPUERA - CAIXA POSTAL BIRTO S. PAULO - BRASIL

My of Jums

MAC 215/63

São Paulo, 17th December 1963

To the The Downtown Gullery 32 Rest 51st Street New York 22, N.Y.

Donr Sir,

Thenk you for the presume-invitation of the E.E. Surmines exhibition.

At the same time we want inform you that the name of this Mucaum is

DA UNIVERSIDADE DE SÃO PAULO

(and not "Mysen de Arte Mydenna de São Paulo").

Our right eddress 🕸

PAROUE VE RAPUERA -SÃO PAULO - BRAZIL

(and not "Bur 7 de Abril 1, 230")

We hope to mencin in touch with you,

Yours sincerely

Neusa B.Zanini secretary

ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

27th December 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City 22

Dear Edith:

I am sending you an invoice of the three Dele collages shipped to you recently.

The labels on the back of the pictures are correct, and I believe you will find the enclosed prices correspond. However, if there is a discrepancy it is because I adjusted the prices on "Chatterer" and "Jollity". In any case, the labels on the back show the correct selling price. I think Santa Claus must have temporarily mislaid my notes on this matter!

Bill Dole is staying a little longer in Rome than he expected to. He writes that he is working so well and is so pleased about the idea of showing with you.

My best wishes for your new home, and a HAPPY NEW YEAR !

Sincerely,

Eschu

Enols.

EB:s

December 30, 1963

Mr. Orrin H. Riley) 112 East 11th Street New York, New York 10003

Dear Mr. Riley!

I cannot tell you how grateful I am for the valuable information you supplied in connection with the Brancusi painting. I will pass this on to James Sweeney, who had borrowed the painting for the Brancusi exhibition held at the Guggenheim some years ago and intimated that he had an interest in this painting. There is someone else interested and, as I advised you previously, my only association with this particular work of art is based on my devotion to Charles Sheeler, the owner who, incidentally, is completely incapacitated and for him the sale of the painting would be tremendously important.

If and when the sale is made, I would be happy to accept a bill from you which can be deducted from the payment to Mr. Sheeler. Naturally, I will not take any commission in connection with this transaction nor accept any compensation, but I would like to see your study and report paid for under the circumstances.

Again, many thanks - and best wishes for a happy new year.

Sincerely yours,

EOH/tm

December 16, 1963

Mr. John Eastman, Jr., Director Skowhegan School of Painting and Sculpture 352 East 68th Street New York, New York 10021

Dear Jack:

Many thanks for the Shahn poster with an autograph, yet. It was well worth waiting for and I appreciate your thoughtfulness in this matter.

While the enclosed is unrelated, I thought I would send it in immediately as this is the first time our trustees meeting was held so late and I suddenly discovered that it was the end of the year.

Best regards.

Sincerely yours,

TOH/tm

researchers are responsible for obtaining written permission remarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a remonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 13, 1963

Mrs. Joseph Kruger, Treasurer Essex County Section National Council of Jewish Women Graulich's 369 Fark Avenue Orange, New Jersey

Dear Mrs. Kruger:

Thank you for your check for our pictures sold at your exhibition.

We note now that you overpaid the account by \$10.00. The correct amount for your check should have been \$499.50.

Sincerely yours,

Tracy Miller, Bookkeeper

salt \$ 10198

Prior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Phila

December 16, 1963

Miss Gertrude Rosenthal Chief Curator The Baltimore Museum of Art Wyman Park Baltimore, Maryland 21218

Dear Wiss Rosenthal:

Finally the loan forms were mailed to you, including the Weber and Lane paintings on which we had the information. It will not be necessary for you to communicate with Mrs. Weber as we are her agents and attend to all the details for her. On the other hand, you will have to communicate directly with Mr. Lane in connection with the Love pastel. If for some reason or other he does not agree to the loan, we can suggest several others as replacements.

The Whitney Museum owns a number of Helpert paintings as do a good many other museums including the Metropolitan, Newark, Detroit, etc.... I also have several examples in my collection and would recommend that you glance through our photograph books to make your own decision unless you would like to have me make the final selection for you. As you probably know, Halmert was in the Armory exhibition and his reputation continued with the aid of a number of retrospective exhibitions until he died when the family withdrew the paintings which remained from the art exhibition field and the art market.

The photographs have all been ordered and will be sent to you as they arrive from the photographer.

Sincerely yours,

EOH/tm

P.S. There is a reproduction of Samuel Halpert's BROOKLYN BRITCE, cil, 1913 in Art in America, 11, 1963 and it was exhibited in the Decade of the Armory Show at The Whitney Museum.

Prior to publishing information regarding sales transactions, measurobers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable sound whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MM

December 9, 1963

Mr. Joseph L. Tucker 1830 Boatmen's Bank Building St. Louis 2. Missouri

Dear Mr. Tucker:

I am very glad to give you the information you requested in commection with the painting by Demuth.

I would suggest that you increase your insurance on this painting to \$6000. Incidentally, if you should want to part with this painting at any time, would you be good enough to give us first refusal.

It has been a long time since I have had the pleasure of seeing you and hope that when you are next in New York you will drop in to say hello.

Sincerely yours.

POH/tm

20 December 1963

Miss Edith Halpert, Director The Downtown Callery 32 East 51 Street New York 22, New York

Dear Miss Halpert:

The Art Center's "Lay Figure" by Yasuo Kuniyoshi is going out on loan this spring and I wish to know the current valuation in order to insure this painting properly. This work was purchased from the Downtown Gallery in July of 1948.

I would be grateful for your estimate of value:

LAY FIGURE, 1938 Yasuo Kuniyoshi oil on canvas 388x 582"

Sincerely yours,

Linda Merritt

Linda Merritt Registrar